





Digitized by the Internet Archive
in 2015

<https://archive.org/details/catalogue1960newe>



THE NEW ENGLAND
CONSERVATORY
A COLLEGE
OF MUSIC
•
CATALOGUE

1960

1962

THE NEW ENGLAND CONSERVATORY

A College of Music

Founded in 1867

*Member of the
New England Association of Colleges and Secondary Schools.
Charter Member of the
National Association of Schools of Music.*

290 HUNTINGTON AVENUE
BOSTON 15, MASSACHUSETTS

VAULT

MT

4

37

N33

Miscellaneous - m. 1000
Dec 12 - Cozz

THE NEW ENGLAND CONSERVATORY

A COLLEGE OF MUSIC

ADDENDA

TO THE

CATALOGUE

1960-1962

1960-1962 CATALOGUE ADDENDA

page 8 Board of Trustees should read as follows:

THE BOARD OF TRUSTEES

SHERWIN C. BADGER, *Chairman*

JAMES ALIFERIS, *Ex Officio*

1961

A. HOWARD ABELL
SHERWIN C. BADGER
MRS. BART W. BAIRD
JOHN W. BRYANT
DAVID C. CROCKETT
MISS MABEL W. DANIELS
MRS. EDWARD F. DARRELL
F. MURRAY FORBES, JR.
FRANCIS W. HATCH, JR.
JOHN S. HOWE
MRS. ALEXANDER H. LADD, JR.
MRS. LAURENCE M. LOMBARD
MRS. EDWIN N. OHL
MRS. JOHN D. ROCKEFELLER, JR.
FRANCIS G. SHAW
RICHARD A. SPINDLER
MRS. CARL A. WEYERHAEUSER
MRS. JASPER WHITING

1963

MRS. CHARLES T. BURNETT
HENRY B. CABOT
MRS. ERWIN D. CANHAM
MAURICE FREMONT-SMITH
ROBERT E. GREGG
MRS. ALDUS C. HIGGINS
MRS. ALBERT B. HUNT
HARRISON KELLER
MRS. JOHN P. MONKS
MRS. JESKA SWARTZ MORSE
THOMAS D. PERRY, JR.
PERRY T. RATHBONE
PAUL C. REARDON
EDMUND RICE
CHARLES H. STOCKTON
JAMES L. TERRY
MRS. SOMA WEISS

1962

PHILIP R. ALLEN
EDWARD BALLANTINE
MRS. A. G. BUCKLIN
MRS. HENRY F. COLT
JOHN G. CUSHMAN
FRANCIS W. HATCH
JOHN LOWELL
EDWARD F. MAC NICHOL
JOHN R. MC LANE, JR.
MRS. GUIDO R. PERERA
GEORGE L. POWELL
EDWARD PEIRSON RICHARDSON
J. GREGORY SMITH
GEORGE L. STOUT
JOHN L. THORNDIKE
MRS. BYRON G. TOSI
WM. BRADFORD TRAFFORD
HOWLAND S. WARREN

1964

WILLIAM T. ALDRICH
TALCOTT M. BANKS
MRS. ROBERT P. BOOTH
GEORGE R. BROWN
MRS. W. G. CONSTABLE
FORD H. COOPER
ROBERT G. DODGE
DAVID H. HOWIE
REUBEN L. LURIE
MRS. ROSS A. MC FARLAND
MRS. ADA HOLDING MILLER
VINCENT MORGAN
CHARLES MUNCH
MRS. BROOKS POTTER
NATHAN B. TALBOT
MRS. ALBERT C. TITCOMB
G. WALLACE WOODWORTH

Term of office expires at Annual Meeting in the calendar year indicated.
For one year: MRS. HUGH A. CARNEY, representing the Alumni Association

page 9 Executive Committee should read as follows:

Executive Committee of the Board of Trustees (16)

- * SHERWIN C. BADGER, Chairman
- * TALCOTT M. BANKS, Vice-Chairman
- * FRANCIS W. HATCH, Vice-Chairman
- * DAVID H. HOWIE, Vice-Chairman
- * G. WALLACE WOODWORTH, Vice-Chairman
- * ROBERT I. SULLIVAN, Treasurer
- * GEORGE L. POWELL, Secretary — (Reporter, Powell)
- * JAMES ALIFERIS, Ex Officio for December 31/60

- * PHILIP R. ALLEN
- * DAVID C. CROCKETT
- * MAURICE FREMONT-SMITH
- * FRANCIS W. HATCH, JR.
- * EDWARD F. MAC NICHOL
- * THOMAS D. PERRY, JR.
- * EDMUND RICE
- * WM. BRADFORD TRAFFORD
- * JOHN F. HOWE — OKTA 7

page 9 Under Administration make the following changes:

- DAVID HICKS, *Dean of the Undergraduate Division*, effective July 1, 1960.
- CHARLES J. ALLGROVE, JR., *Comptroller*, effective March 1, 1961
- EDWARD R. KUPPERSTEIN, *Director of the Special Student Department*, effective March 1, 1961, (Mr. Kupperstein continues as Director of Placement)
- JOHN MC KEE, *Director of Public Liaison*, effective July 1, 1960
- AMBER B. COX, *Assistant to the Graduate Dean*, effective July 1, 1960
- PATRICIA SMITH, *Assistant to the Undergraduate Dean*, effective July 1, 1960

page 10 Under Faculty add:

- ALICE CANADAY, Piano
- YUKO HAYASHI, Organ
- RICHARD KAPUSCINSKI, Violoncello
- EUGENE LEHNER, Viola

page 13 Add following The Faculty Council:

Undergraduate Faculty Board

DEAN OF THE UNDERGRADUATE DIVISION

- | | |
|----------------------|-------------------|
| ROBERT BRINK | JOHANNA OLDENBURG |
| LORNA COOKE DE VARON | DANIEL PINKHAM |
| SAM DI BONAVENTURA | JEAN POOLE |
| JAMES DIXON | RICHARD ROSEWALL |

page 16 Add under **Bachelor of Music Degree:**

Delete **Music Therapy**. As of September, 1961, the curriculum in Music Therapy will be withdrawn. Therefore, no new applications for entrance into the Music Therapy curriculum can be considered.

page 16 Add under **Requirements for Admission:**

Applicants for freshman status are required to take either the ACT examination (American College Testing Program) or the SAT examination (Scholastic Aptitude Test of the College Entrance Examination Board).

page 17 Add under **Entrance Examinations** (Achievement tests in English):

Candidates for the Undergraduate Diploma are excused from the achievement tests in English.

page 17 Add under **Entrance Examinations** (Audition):

All applicants will be examined in the applied music major before final acceptance is granted. Auditions at the Conservatory are scheduled at several times during the spring preceding entrance. A tape recording may be submitted in lieu of an audition by applicants living a substantial distance from Boston.

page 18 Substitute under **Music Education:**

Candidates in Music Education must demonstrate proficiency in an applied major. Audition requirements are those specified above for the various instruments or voice.

Composition or **Arranging**: same as for Music Education

page 19 Add to **Voice** curriculum:

English Diction

Credits
2

page 23 Add to **Voice** curriculum:

English Diction

2

Change under **Voice** curriculum:

Piano Class (4 credits) should read Piano Class (8 credits)

page 25 Under **Requirements for Promotion** substitute for the entire paragraph:

At the end of each school year every student is required to demonstrate satisfactory achievement and progress in his major study. For promotion to the second and third years, he will appear before the Undergraduate Faculty Board, for admission to the fourth year, before the Faculty Council.

page 25 Under **Requirements for Graduation** substitute the following for the first sentence:

Eighty percent of all grades must be C or higher.

page 25 Under **Requirements for Graduation** add as a fourth paragraph:

Non-keyboard majors must pass a proficiency test in secondary piano. This test is administered by a special jury composed of piano faculty and representatives of the music education and theory departments.

page 25 Under **Music Education** the first line should read:

A final Faculty Council audition which demonstrates: ff.

page 26 Under **Music Therapy** the first line should read:

A final Faculty Council audition which demonstrates: ff.

page 26 Under **Composition** the first line should read:

A final Faculty Council audition ff.

page 26 Under **Arranging** the first line should read:

A final Faculty Council audition ff.

page 26 Under **Application for Admission to the Undergraduate Division** delete the third sentence and substitute:

Applications must be submitted by August 1.

page 29 Under **Entrance Examinations** delete the last sentence of 1. and substitute the following:

Majors in voice and conducting must give evidence of having mastered the elements of French, German, and Italian. A one-hour written examination in each language (dictionary may be used) is given during Orientation Week. Majors in research must pass the entrance examination in one language only. It is assumed that it will be the one most appropriate to their special field. There are no language requirements in other majors.

pages 32 and 33 Delete all under **Program D**, and add:

As of September 1961, Program D in Music Education leading to the Master of Music Degree will be withdrawn and new applicants will not be admitted. Those candidates already in course will be permitted to complete the degree during the academic year 1961 - 1962.

page 47 Under **Languages** add:

English Diction. A study of the sounds of the language. Phonetics and their practical application in songs and arias. 2 credits

page 49 Under **Miscellaneous Fees and Fines** make the following changes:

Delete *Late Course Change Fine* (\$5.00) and substitute *Course Change Fee* (\$2.00).

page 50 Under **Advance Deposits** substitute for the second paragraph:

Currently enrolled undergraduate and graduate students are required to register for the succeeding year between April 15 and June 1. A \$50 deposit must be paid by June 1. This deposit is refundable until August 15 in the event of withdrawal.

page 50 Under **Deferred Tuition Payment Plan** add:

Note: This plan is available only to full-course collegiate students who were under the plan during the academic year, 1960-61. Other currently enrolled students and new students are not eligible.

page 51 Under **Description of Fees and Fines** make the following changes:

Add before the first paragraph:

A \$3 fee is charged for each examination taken to establish advanced standing or to make up a regular examination (when official excuse has been granted for the absence).

Substitute for paragraph six:

A *late registration fine* of \$5 will be charged currently enrolled or new students who in any way fail to comply with college regulations regarding registration.

Substitute for paragraph seven:

A *course change fee* (formerly *late course change fine*) of \$2 will be charged for any course change made at the student's option at other than specified registration periods.

page 57 Under **Beneficent Society Loans** substitute for the last sentence:

Application blanks may be obtained from the office of the Executive Dean.

page 57 After **Beneficent Society Loans** add the following paragraph:
National Defense Student Loan Program

The Conservatory participates in the National Defense Student Loan Program. Requests for information and applications should be directed to the appropriate Dean.

page 57 Under **General Regulations** the first sentence should read:

Responsibility and authority for the admission, continuance, promotion, and graduation of students is vested in the President, the Deans, the Faculty Council, and the Undergraduate Faculty Board.

page 59 Under **Grade System**:

The grade system will be changed, effective September, 1961 to the following:

A	Excellent	D	Poor, but passing
B	Good	E	Failure
C	Satisfactory		
	WP	withdrew	passing
	WF	withdrew	failing

Credit shall not be given for "D" in the Applied Music Major.

page 60 Under **Honors** substitute the following for the entire paragraph:

Honors are awarded to students receiving the Bachelor of Music degree on the basis of scholastic average throughout the entire course (A=4, B=3, C=2, D=1; in averaging, the grades are weighted by credit earned).

Highest Honors Awarded to the person achieving the highest average

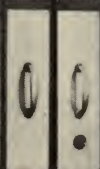
Honors with Distinction For an average of 3.75 or higher

Honors For an average between 3.25 and 3.74

page 61 Under **Veterans** substitute for the first paragraph:

The New England Conservatory curricula leading to the Bachelor of Music degree, Undergraduate Diploma, and Master of Music degree are approved by the Veterans Administration for veterans eligible to receive training benefits under Chapter 33 of title 38 (P.L. 550), Chapter 31 of title 38 (P.L. 894) and Chapter 35 of title 38 (P.L. 634).

**290
NEW ENGLAND
CONSERVATORY
OF MUSIC**





James Aliferis, President

TABLE OF CONTENTS

Calendar 1960-1961	6
Calendar 1961-1962	7
Board of Trustees	8
Executive Committee	9
Administration	9
Faculty	10
Education at the New England Conservatory	14
Undergraduate Division	16
Bachelor of Music Degree and Diploma	16
Requirements for admission	16
Entrance examinations	17
Curricula, Bachelor of Music	19
Curricula, Diploma	23
Requirements for promotion	25
Requirements for graduation	25
Application for admission	26
Graduate Division	28
Master of Music Degree	28
Requirements for admission	28
Entrance examinations	29
Requirements for the degree	29
Curricula	31
Artist's Diploma	35
Requirements for admission	35
Requirements for the diploma	35
Application for admission	35
Graduate Assistantships	35
Description of Courses	38
Tuition and Fees	49
Regulations governing payment of tuition and fees	50
Scholarships, Special Awards, Loans	52
General Regulations	57
Living Accommodations	58
Harriet M. Spaulding Library	58
Organs	59
Grade System	59
Honors	60
Radio and Television	60
Placement Bureau	60
Summer School	60
Veterans	61
Faculty Notes	62

CALENDAR 1960-1961

First Semester

September 12-17, Monday-Saturday

Fall entrance examinations and registration

September 19, Monday Academic year begins

November 11, Friday Veterans Day; Holiday

November 24, Thursday Thanksgiving vacation begins

November 28, Monday Classes resume

December 21, Wednesday Christmas vacation begins

January 4, Wednesday Classes resume

January 13, Friday First semester instruction ends

January 16, Monday Midyear examinations begin

January 27, Friday Midyear examinations end

*Private lessons scheduled on November 11, 24, 25 and 26
will be made up between January 16 and 23.*

Second Semester

January 30, Monday Second semester begins

February 22, Wednesday Washington's Birthday; Holiday

April 1, Saturday Spring vacation begins

April 10, Monday Classes resume

May 19, Friday Last day of instruction

May 22, Monday Final examinations begin

May 29, Monday Final examinations end

May 30, Tuesday Memorial Day; Holiday

May 31, Wednesday Auditions for promotion begin

June 9, Friday Auditions end

June 10, Saturday Alumni Day

June 11, Sunday Commencement Day

June 19, Monday Summer School begins

July 29, Saturday Summer School ends

*Private lessons scheduled on February 22 will be made
up between May 22 and 26.*

CALENDAR 1961-1962

First Semester

September 11-16, Monday-Saturday

Fall entrance examinations and registration

September 18, Monday Academic year begins

November 11, Saturday Veterans Day; Holiday

November 23, Thursday Thanksgiving vacation begins

November 27, Monday Classes resume

December 20, Wednesday Christmas vacation begins

January 3, Wednesday Classes resume

January 12, Friday First semester instruction ends

January 15, Monday Midyear examinations begin

January 26, Friday Midyear examinations end

*Private lessons scheduled on November 11, 23, 24 and 25
will be made up between January 15 and 22.*

Second Semester

January 29, Monday Second semester begins

February 22, Thursday Washington's Birthday; Holiday

March 31, Saturday Spring vacation begins

April 9, Monday Classes resume

May 18, Friday Last day of instruction

May 21, Monday Final examinations begin

May 28, Monday Final examinations end

May 30, Wednesday Memorial Day; Holiday

May 31, Thursday Auditions for promotion begin

June 8, Friday Auditions end

June 9, Saturday Alumni Day

June 10, Sunday Commencement Day

June 18, Monday Summer School begins

July 28, Saturday Summer School ends

*Private lessons scheduled on February 22 will be made
up between May 21 and 25.*

THE BOARD OF TRUSTEES

MAURICE FREMONT-SMITH, *Chairman*
JAMES ALIFERIS, *Ex Officio*

1960

WILLIAM T. ALDRICH
TALCOTT M. BANKS
MRS. ROBERT P. BOOTH
GEORGE R. BROWN
MRS. W. G. CONSTABLE
ROBERT G. DODGE
MISS MATILDA E. FRELINGHUYSEN
DAVID H. HOWIE
MRS. ROSS A. MC FARLAND
MRS. ADA HOLDING MILLER
VINCENT MORGAN
CHARLES MUNCH
AMORY PARKER
MRS. BROOKS POTTER
PHILIP H. RHINELANDER
G. WALLACE WOODWORTH

1962

PHILIP R. ALLEN
EDWARD BALLANTINE
MRS. A. G. BUCKLIN
MRS. HENRY F. COLT
JOHN G. CUSHMAN
FRANCIS W. HATCH
JOHN LOWELL
EDWARD F. MAC NICHOL
JOHN R. MC LANE, JR.
MRS. GUIDO R. PERERA
GEORGE L. POWELL
MRS. WARREN RICHARDSON
J. GREGORY SMITH
GEORGE L. STOUT
JOHN L. THORNDIKE
MRS. BYRON G. TOSI
WM. BRADFORD TRAFFORD
HOWLAND S. WARREN

1961

A. HOWARD ABELL
SHERWIN C. BADGER
MRS. BART W. BAIRD
JOHN W. BRYANT
DAVID C. CROCKETT
MISS MABEL W. DANIELS
MRS. EDWARD F. DARRELL
F. MURRAY FORBES, JR.
FRANCIS W. HATCH, JR.
JOHN S. HOWE
MRS. ALEXANDER H. LADD, JR.
MRS. LAURENCE M. LOMBARD
MRS. EDWIN N. OHL
MRS. JOHN D. ROCKEFELLER, JR.
FRANCIS G. SHAW
RICHARD A. SPINDLER
MRS. CARL A. WEYERHAEUSER
MRS. JASPER WHITING

1963

MRS. CHARLES T. BURNETT
MAURICE FREMONT-SMITH
ROBERT E. GREGG
MRS. ALDUS C. HIGGINS
MRS. ALBERT B. HUNT
HARRISON KELLER
MRS. JOHN P. MONKS
MRS. JESKA SWARTZ MORSE
THOMAS D. PERRY, JR.
PERRY T. RATHBONE
PAUL C. REARDON
EDMUND RICE
CHARLES H. STOCKTON
MRS. SOMA WEISS

Term of office expires at Annual Meeting in the calendar year indicated.
For one year: MRS. HUGH A. CARNEY, representing the Alumni Association

Executive Committee of the Board of Trustees

MAURICE FREMONT-SMITH, *Chairman*
TALCOTT M. BANKS, *Vice-Chairman*
FRANCIS W. HATCH, *Vice-Chairman*
HARRISON KELLER, *Vice-Chairman*
G. WALLACE WOODWORTH, *Vice-Chairman*
RICHARD A. SPINDLER, *Treasurer*
GEORGE L. POWELL, *Secretary*
JAMES ALIFERIS, *Ex Officio*

PHILIP R. ALLEN	DAVID H. HOWIE
SHERWIN C. BADGER	THOMAS D. PERRY, JR.
DAVID C. CROCKETT	EDMUND RICE
FRANCIS W. HATCH, JR.	WM. BRADFORD TRAFFORD

ADMINISTRATION

JAMES ALIFERIS, *President*
CHESTER W. WILLIAMS, *Executive Dean and*
Dean of the Graduate Division
HERBERT C. BURNHAM, *Comptroller*
ELWOOD E. GASKILL, *Registrar and*
Dean of Summer School
FLORENCE A. DUNN, *Dean of Women and*
Resident Head of the Dormitory
CAROL WALDEN, *Librarian*
DAVID HICKS, *Director of Public Liaison*
EDWARD R. KUPPERSTEIN, *Director of Placement*
MARION D. WARNER, *Accountant*
JOHN MC KEE, *Assistant to the Dean*

Medical Advisor

MAURICE FREMONT-SMITH, M.D.
12 Hereford Street, Boston

Physicians

JOHN C. DALTON, M.D.
330 Dartmouth Street, Boston

ARTHUR S. PIER, JR., M.D.
264 Beacon Street, Boston

FACULTY

Piano

HOWARD GODING, *Chairman*
DAVID BARNETT
MALCOLM CREIGHTON
JEANNETTE GIGUERE
MARIE A. GILLET
FLORENCE WILD HARTNETT
BETTY HILKER
ALEXANDRA JASKOLSKI

VIRGINIA KLÖTZLE
ANNA S. LOTHIAN, *Emeritus*
MARGARET C. MASON
LUCILLE MONAGHAN
ROLAND NADEAU
JEAN POOLE
MIKLOS SCHWALB
DONALD SMITH

Harpsichord

MARGARET C. MASON

DANIEL PINKHAM

Organ

DONALD WILLING, *Chairman*
JOHN FESPERMAN

HOMER HUMPHREY, *Emeritus*
CARL MC KINLEY

Voice

FREDERICK JAGEL, *Chairman*
BERNARD BARBEAU
ELEANOR DAVIS
JEAN ELLERSON DRABIK
ALICE GIROUARD
UTA GRAF
PERCY F. HUNT, *Emeritus*

GLADYS MILLER
MAC MORGAN
DOROTHY RICHARDS
RICHARD ROSEWALL
RHODORA B. SMITH
ALICE H. STEVENS, *Emeritus*

Repertoire Coaching

FELIX WOLFES

JOHN MORIARTY

Harp

LOUISE CAME PAPPOTSAKIS
COLLETTE RUSHFORD

BERNARD ZIGHERA

Stringed Instruments

RICHARD BURGIN, *Chairman*, Violin
VIRGINIA BACON, Violoncello
ROBERT BRINK, Violin,
Chamber Music

JOSEPH DE PASQUALE, Viola,
Chamber Music
CORINNE FLAVIN, Violoncello
ALFRED KRIPS, Violin

FRANCES B. LANIER, Violin
GEORGES MOLEUX, Doublebass
AYRTON PINTO, Violin
RUTH POSSELT, Violin

BARBARA SCHEITZ, Violin
ALFRED ZIGHERA, Violoncello,
Chamber Music

Woodwind Instruments

FERNAND GILLET, *Co-Chairman*,
Chamber Music
GINO CIOFFI, Clarinet
DORiot ANTHONY DWYER,* Flute
RALPH L. GOMBERG, Oboe
WILLIAM GRASS, Flute
ROSARIO MAZZEO, *Co-Chairman*,
Clarinet

ERNST PANENKA, Bassoon
JAMES PAPPOTSAKIS, Flute
LOUIS SPEYER, Oboe
ROBERT STUART, Clarinet
RICHARD SUMMERS, Oboe
FELIX A. VISCUGLIA, Clarinet
SHERMAN WALT, Bassoon

Brass Instruments

ROGER VOISIN, *Chairman*, Trumpet,
Chamber Music
ANDRE COME, Trumpet
CAMILLE COPPEZ, Trumpet
WILLIAM M. GIBSON, Trombone

PAUL F. KEANEY, Horn
MILLARD S. NEIGER, Trombone
RALPH POTTLE, Horn
JAMES STAGLIANO, Horn
WILLIAM TESSON, Trombone

Timpani and Percussion

EVERETT FIRTH

Theoretical Studies

CARL MC KINLEY, *Chairman*
MELVILLE SMITH, *Visiting Lecturer*
SAM DI BONAVENTURA

MARGARET C. MASON
ROLAND NADEAU
WILLIAM TESSON

Composition

F. JUDD COOKE
CARL MC KINLEY
DANIEL PINKHAM

History and Literature of Music

F. JUDD COOKE, *Chairman*
DANIEL PINKHAM
WARREN STOREY SMITH

* On leave of absence in 1960-61.

Music Education

LETA F. WHITNEY, *Chairman*
HERBERT H. SILVERMAN

Music Therapy

ARTHUR FLAGLER FULTZ, *Chairman*

Arranging

WILLIAM TESSON

Dalcroze Eurhythmics

LISA FREDERICK

Academic Studies

JEAN M. DEMOS, *Chairman*,
Literature
SAMUEL BOGOCH, Physiology
ARTHUR FLAGLER FULTZ, Psychology, Sociology
LOTTIE H. LENN, Fine Arts
JOHANNA H. OLDENBURG, German

EDWARD F. PERRY, History
T. HAYES PROCTER, Philosophy
SIMONE RIVIÈRE, French
CARLO SORESINA, Italian
WILLIAM B. VAN LENNEP,
Literature

Symphony Orchestra, Symphonic Wind Ensemble

JAMES DIXON, *Conductor*

Chorus

LORNA COOKE DE VARON, *Conductor*

A Cappella Choir

RICHARD ROSEWALL, *Conductor*

Chamber Singers

JAMES ALIFERIS, LORNA COOKE DE VARON, *Co-Conductors*

Opera

BORIS GOLDOVSKY, *Director*
THOMAS H. PHILIPS, JR.

Graduate Assistants in

CHORAL LIBRARY
CHORUS
HARMONY
HUMANITIES
MUSIC EDUCATION
MUSIC HISTORY

OPERA
ORCHESTRA
RADIO AND TELEVISION
THEORY
WIND ENSEMBLE

The Faculty Council

THE PRESIDENT
THE DEANS
F. JUDD COOKE
JEAN M. DEMOS
HOWARD GODING

FREDERICK JAGEL
CARL MC KINLEY
LETA F. WHITNEY
DONALD WILLING



*Dr. Eben Tourjee, Founder of the
New England Conservatory*

EDUCATION AT THE NEW ENGLAND CONSERVATORY

The New England Conservatory of Music is now in its tenth decade. Founded in 1867 by Dr. Eben Tourjée, it was incorporated in 1870 under a special act of the Massachusetts Legislature. For fifteen years classes were given in the Music Hall, a famous concert hall of the period. The few rooms available there soon became inadequate and a wing was added. In 1882 the Conservatory was moved to Franklin Square where it occupied the St. James Hotel. In addition to classrooms and studios, the building provided ample living quarters for women students.

By the end of the century the Conservatory was again in urgent need of more ample facilities, particularly for concert halls, classrooms and studios. The initiative and generosity of a longtime Trustee, Eben D. Jordan, made possible the construction in 1902 of the present building which includes the now famous Jordan Hall. A substantial addition was erected in 1928, and in 1960 new library and residence buildings were completed.

During the first half-century of the New England Conservatory's existence, music study was patterned in the tradition of the fine European conservatories. While this highly specialized training was adequate during the late nineteenth and early twentieth centuries, it became apparent about the time of World War I that such a restricted curriculum could not keep pace with trends in American higher education.

Accordingly, at that time the New England Conservatory began a gradual expansion of its course of study. As a result the Conservatory was authorized in 1925 to grant the Bachelor of Music degree, and shortly after, the Master of Music degree. Course offerings then included languages, literature, educational methods and history, as well as more extensive studies in music history and literature. In the succeeding years the New England Conservatory has constantly extended and revised its curriculum to achieve a balance between professional training in music and general cultural education.

Students at the New England Conservatory have unusual opportunities. The Conservatory has for many years enjoyed a close association with the Boston Symphony Orchestra and the Principals of the orchestra are members of the Faculty. In addition, the Conservatory Chorus performs major works each year with the Boston Symphony, most of which have been recorded by RCA Victor. Conservatory students also have the opportunity to continue their study with Boston Symphony teachers during the summer months by attending the Berkshire Music Center at Tanglewood. Symphony Hall and Jordan Hall appearances by the world's greatest artists and ensembles provide unexcelled opportunities for valuable learning.

The New England Conservatory is a charter member of the National Association of Schools of Music, and, in 1951, the Conservatory was accepted for membership in the New England Association of Colleges and Secondary Schools.

Throughout its more than ninety years the New England Conservatory has maintained the basic conviction that the conservatory tradition is the essential core of a successful program for training fine musicians. The undergraduate Diploma and the Artist's Diploma offered by the Conservatory represent the purest form of conservatory training. The collegiate degree courses, which reflect the twentieth century concept of professional training for musicians, are offered for those persons who seek broader, more comprehensive preparation.



Left, Harriet M. Spaulding Library, center, new dormitory, right, main Conservatory building

THE UNDERGRADUATE DIVISION

The Conservatory offers two four-year courses, one leading to the Bachelor of Music degree and one to the Diploma.

Bachelor of Music Degree

The Bachelor of Music degree may be earned in the major areas listed below. All curricula leading to the degree provide a strong concentration in applied music and theoretical subjects. An outstanding feature of these curricula is the coordinated-interdepartmental program of studies in the Humanities and Music History. In the Humanities, a three-year sequence of courses in Literature, History, and Fine Arts covers the range of western man's creativity. Music History is presented over a two-year period and traces music's development from plain song to contemporary composers. The interdepartmental group of courses is presented by five specialists — one each in Literature, History, Fine Arts, Music from its Beginnings to the Classical Period, and Music from the Classical Period to Contemporary Times. It is believed that this program will provide students in a professional school of music a unique opportunity to experience the enrichment of liberal arts study in a manner most meaningful to the professional objectives of music students.

The degree may be earned in

Piano, Piano Pedagogy
Voice, Voice Pedagogy
Organ
Orchestral Instruments

Music Education
Music Therapy
Composition
Arranging

Diploma

The Diploma is a non-academic award and may be earned only in applied music. The curricula leading to the Diploma have maximum concentration in applied music, with supporting studies in theoretical subjects and music history. An additional group of courses provides specialization in the various major fields.

The Diploma may be earned in

Piano
Voice

Organ
Orchestral Instruments

Requirements for Admission

For Freshmen

Graduation from an accredited high school or preparatory school is a prerequisite for admission to the New England Conservatory. Foreign students must submit evidence of equivalent academic training.

ADDITIONAL ADMISSION REQUIREMENTS

For Entrance in September, 1961, and Thereafter

1. American College Testing Program Examinations

Students applying for admission to the Undergraduate Division of the New England Conservatory are required to take the examinations given by the American College Testing Program (ACT). Tests will be given in each of the 50 states on November 5, 1960, February 25, 1961, and April 22, 1961. Applicants are urged to register for the earliest possible of these three dates.

Complete information about registration for the ACT examinations may be obtained from your secondary school; consult the school bulletin board or inquire of your guidance director. ACT will report the results of the examinations directly to the college, to the secondary school, and, through the latter, to the examinee.

NOTE: Foreign students and applicants accepted by transfer from other colleges or universities are exempted from this requirement.

2. Auditions Before Acceptance

All students, including those transferring from other colleges, must be examined in the applied music major before final acceptance can be granted. When the application and supporting documents have been evaluated and found acceptable, the candidate will be asked to demonstrate proficiency in applied music. The audition requirement may be satisfied in one of the following ways:

- a. The applicant may make an appointment for a personal audition at the Conservatory at one of several times during the school year preceding entrance.
- b. He may submit a tape recording (discs are not accepted) in lieu of coming to the Conservatory, when distance would create a hardship.
- c. In certain instances an official representative of the Conservatory will arrange an audition near the applicant's home.

Final acceptance is granted only after this requirement has been met.

Previous musical preparation must be sufficient to offer reasonable expectation of satisfactory achievement on the entrance examinations described below.

For Transfer Students

A satisfactory study record at previous institutions attended is required of all applicants for admission to an advanced year.

Musical preparation and achievement must be appropriate to the year for which the candidate applies.

Entrance Examinations

I. Written Examinations

The following written examinations are given at the New England Conservatory during the week preceding the opening of the fall term.

A. A standard classification test

All applicants take this scholastic aptitude test.

B. Achievement tests in English

These tests are prepared by the Cooperative Test Service of the American Council on Education. Only candidates who have received transfer credit for English Composition and Literature 1 are excused.

C. Music theory

Freshmen and transfer students with no college credits in theory will take a test in the fundamentals of music.

All students will take the Aliferis Music Achievement Test, College Entrance Level.

Transfer students with previous college study in theory will take advanced standing examinations (determined individually according to official transcripts).

II. Audition

Auditions are held at the New England Conservatory on the first Saturday in May and again during the week preceding the opening of the fall term. The audition requirements stated here are for entrance to the first year. Candidates for an advanced year must present evidence of achievement beyond these requirements.

Piano A composition by Bach

(A Prelude and Fugue or a movement from a Suite or Partita)

The first movement of a sonata by Haydn, Mozart or Beethoven

A romantic or contemporary composition

(At least one of these pieces must be played from memory)

- Voice** A selection from the early Italian anthology or from Mozart
 An aria or song sung in French or Italian
 A song in English
- Organ** A composition by Bach
 One romantic work
 One modern work

Orchestral Instruments

- Strings** The first movement of a sonata or concerto
 Scales and arpeggios
- Woodwinds** A composition of moderate difficulty
 (A sonata movement or concert piece)
 Major and minor scales and a chromatic scale covering the complete range
- Brass** A composition of moderate difficulty
 Major, minor and chromatic scales, articulated and slurred
- Harp** A concert piece
 Scales and arpeggios, four octaves, both hands, in thirds, sixths and octaves
- Timpani and Percussion** Demonstration of snare drum rudiments
 A basic technical knowledge of the mallet instruments
 Elementary exercises for timpani
- Music Education** Demonstration of moderate proficiency in an instrument or voice
- Music Therapy** Demonstration of moderate proficiency in an instrument or voice
- Composition or Arranging** Demonstration of moderate proficiency in an instrument or voice
 Indication of strong interest and talent in composition or arranging

CURRICULA

Leading to the Bachelor of Music Degree

	<i>Credits</i>
<i>Piano</i>	
Piano (1 hour per week, 4 years)	40
Theory 1, 2, 11a	13
Harmony 1, 2, 12	10
Counterpoint 1	4
Form and Analysis	4
Music Literature 2, 3	8
English Composition	2
Literature 1, 2, 3	12
Fine Arts 1, 2, 3	6
History 1, 2, 3	6
Piano 15, 16	4
Piano 14	2
Elective or Piano 11	4
Ensemble	4
Dalcroze Eurhythmics	4
Performing Organization	16
<i>Voice</i>	
Voice (1 hour per week, 4 years)	40
Theory 1, 2, 11a	13
Harmony 1, 2, 12	10
Music Literature 1	4
English Composition	2
Literature 2, 3	8
Fine Arts 2, 3	4
History 2, 3	4
Italian 1	6
German 1	6
French 1	6
German and French Diction	4
Voice 11	4
Piano Class	4
Opera 11 or	6
Voice 13	4
Dalcroze Eurhythmics	4
A Cappella Choir, Chorus	16

Organ

Organ (1 hour per week, 4 years)	40
Theory 1, 2, 11a	13
Harmony 1, 2, 12	10
Counterpoint 1	4
Form and Analysis	4
Music Literature 2, 3	8
English Composition	2
Literature 1, 2, 3	12
Fine Arts 1, 2, 3	6
History 1, 2, 3	6
Organ Improvisation	4
History of the Organ and Church Music	4
Voice Class	4
Dalcroze Eurhythmics	4
Conducting 13	4
A Cappella Choir, Chorus	16

Orchestral Instruments

Major (1 hour per week, 4 years)	40
Theory 1, 2, 11b	13
Harmony 1, 2, 12	10
Counterpoint 1	4
Form and Analysis	4
Music Literature 2, 3	8
English Composition	2
Literature 1, 2, 3	12
Fine Arts 1, 2, 3	6
History 1, 2, 3	6
Ensemble	8
Dalcroze Eurhythmics	4
Piano Class	4
Elective	4
Orchestra or Symphonic Wind Ensemble	16

Composition or Arranging

Applied Music (½ hour per week, 4 years)	16
Theory 1, 2, 11a	13
Harmony 1, 2, 12	10
Counterpoint 11, 12	12
Form and Analysis	4
Instrumentation 11	4
Music Literature 2, 3	8
English Composition	2
Literature 1, 2, 3	12
Fine Arts 1, 2, 3	6
History 1, 2, 3	6
Composition or Arranging Class	12
Piano Class ¹	8
String Instrument ² (½ hour per week, 1 year)	2
Dalcroze Eurhythmics	4
Performing Organization	16

Music Education

Applied Music (½ hour per week, 4 years)	16
Secondary instrument for Piano and Voice majors (½ hour per week, 3rd year)	
Theory 1, 2	9
Harmony 1, 2	6
Form and Analysis	4
Instrumentation 1	4
Conducting 1	2
Music Literature 1	4
English Composition	2
Literature 1, 2, 3	12
Fine Arts 1, 2, 3	6
History 1, 2, 3	6
Music Education 1-7, 9, 11-15	37
Physiology	3
Psychology 13	6
Piano or Voice Class	8
Dalcroze Eurhythmics	2
Performing Organization	16

¹ If applied music is piano, take Music Education 1 in first year, and Heterogeneous Instrumental Class in second year in place of Piano Class.

² If applied music is a string instrument, take ½ hour piano lesson in fourth year.

Music Therapy

Piano (½ hour per week, 3½ years)	14
Organ (½ hour per week, ½ year)	2
Theory 1, 2	9
Harmony 1, 2	6
Conducting 1	2
Music Literature 1	4
English Composition	2
Literature 1, 2, 3	12
Fine Arts 1, 2, 3	6
History 1, 2, 3	6
Therapy 11, 12, 13, 14	20
Dance Therapy	2
Hospital Pre-clinical Observation	0
Music Education 1, 2, 3, 5, 7, 9	11
Physiology	3
Psychology 3, 4, 12, 14, 15	16
Sociology 1, 2	8
Voice Class	4
Dalcroze Eurhythmics	2
Performing Organization	16



The Opera Department telecasts Carlisle Floyd's "Susannah"

CURRICULA

Leading to the Diploma

	<i>Credits</i>
<i>Piano</i>	
Piano (1 hour per week, 4 years)	40
Theory 1, 2, 11a	13
Form and Analysis	4
Music Literature 1	4
Piano 15, 16	4
Piano 14 (for 2 years)	4
Ensemble	4
Dalcroze Eurhythmics	4
Performing Organization	16
<i>Voice</i>	
Voice (1 hour per week, 4 years)	40
Theory 1, 2, 11a	13
Music Literature 1	4
Voice 11	4
German and French Diction	4
Opera 11	6
Dalcroze Eurhythmics	4
Piano Class	4
A Cappella Choir, Chorus	16
<i>Organ</i>	
Organ (1 hour per week, 4 years)	40
Theory 1, 2, 11a	13
Counterpoint 1	4
Form and Analysis	4
Music Literature 1	4
History of the Organ and Church Music	4
Organ Improvisation	4
Voice Class	4
Dalcroze Eurhythmics	4
A Cappella Choir, Chorus	16

Orchestral Instruments

Major (1 hour per week, 4 years)	40
Theory 1, 2, 11b	13
Counterpoint 1	4
Form and Analysis	4
Music Literature 1	4
Ensemble	8
Dalcroze Eurhythmics	4
Piano Class	4
Orchestra or Symphonic Wind Ensemble	16

*Recital Hall*

Requirements for Promotion

At the end of each school year every student is required to appear before a Faculty Panel, authorized by the Faculty Council, to demonstrate that he has made satisfactory progress in his major study. He will be judged on technical proficiency and repertoire. Satisfactory performance at this audition and successful completion of the year's course work are the bases for promotion to the next year.

Requirements for Graduation

Three-fourths of all grades must be C or higher. Any student's failure to meet this requirement will disqualify him for graduation.

Transfer students must earn at least the final 30 credits in residence at the New England Conservatory.

In addition to the above general requirements, each student must meet the specific requirements for his major field as stated below:

Piano, Piano Pedagogy, Voice, Voice Pedagogy, Organ

1. The study of a comprehensive repertoire of solo works
2. A creditable public recital (during the second semester of the senior year)
3. Performance of a work with orchestra when required by the Faculty Council

Orchestral Instruments

1. The study of a comprehensive repertoire
2. Frequent performances of ensemble music
3. A satisfactory final audition before the Faculty Council

Note: To graduate as a soloist the candidate must perform for the Faculty Council at the end of the second year the following:

A concerto movement

A complete sonata or a concert piece

Both works must be played from memory. Those approved to graduate as soloists will present a solo recital during the second semester of the senior year.

Music Education

- A final departmental audition which demonstrates:
- a. A high level of performance in the applied major
 - b. Competence in piano necessary for classroom teaching
 - c. Ability to sing accurately and with taste
 - d. Competence in one orchestral instrument

Music Therapy

1. A final departmental audition which demonstrates:
 - a. Ability to play piano accompaniments, to transpose at sight, to improvise accompaniments for group singing
 - b. Ability to sing acceptably for demonstration purposes
 - c. Moderate performing ability on an orchestral instrument
2. Internship: Subsequent to his academic program a candidate must complete 1000 hours of actual practice under supervision in hospital residence. This internship requires a minimum of 25 consecutive weeks, 40 hours per week.

Composition

A final departmental audition in an applied music major; all candidates must show proficiency in piano; original compositions, the manuscripts to be submitted to the President on or before May first, as follows:

1. A motet with Latin text
2. A madrigal with English text
3. A song for solo voice and piano
4. A two-part and a three-part invention
5. A four-voiced fugue for piano, organ or string quartet
6. A composition of three or four movements for piano or a miscellaneous combination of instruments, displaying the various basic types of formal design, (sonata-allegro, slow instrumental song type movement, minuet or scherzo, rondo)

Arranging

A final departmental audition in an applied music major; all candidates must show proficiency in piano; original compositions, the manuscripts to be submitted to the President on or before May first, as follows:

1. A motet with Latin text
2. A madrigal with English text
3. A song for solo voice and piano
4. A two-part and a three-part invention
5. A four-voiced fugue for piano, organ or string quartet
6. An arrangement for dance band designed as a vocal accompaniment
7. An arrangement for large-sized microphone orchestra, perhaps featuring a solo instrument
8. A symphonic arrangement based on a popular theme

Application for Admission to the Undergraduate Division

Application for admission should be submitted to the Dean. Information requested on the application form must be given in detail. Candidates wishing to take the entrance examinations in May must apply by April 10, all

others by August 15. Those who intend to request financial aid should so state when requesting application forms.

The official transcript of high school record is to be entered on the application by an appropriate official of the school attended. Students who have attended other colleges must have official transcripts from all such colleges forwarded to the Dean.

An orientation program, designed to acquaint new students with the activities and facilities of the New England Conservatory, and registration are scheduled during the latter part of the week preceding the opening of the college. Accepted candidates will receive schedules of required meetings during that period.



Symphonic Wind Ensemble in a Jordan Hall concert

THE GRADUATE DIVISION

The Graduate Division offers the degree Master of Music (M.M.) and the Artist's Diploma, a non-academic award for the highest excellence in performance.

Master of Music Degree

The Master of Music degree is offered in

Applied Music

Piano	Flute
Organ	Oboe
Voice	Clarinet
Harp	Bassoon
Violin	Horn
Viola	Trumpet
Violoncello	Trombone
Double-bass	Percussion

Applied Music Pedagogy

Piano
Voice

Church Music
Composition
Conducting

Music Education
Opera
Research
Theory

Requirements for Admission

1. All candidates must hold a Bachelor's degree or its equivalent. Those who hold the Bachelor of Music degree from an accredited college will usually proceed without deficiencies. Holders of the Bachelor of Arts degree are also eligible if they can qualify in their major, but will frequently require a pre-Master's year of study to make up deficiencies in related musical subjects. Musical achievement at least equal to the standard of the Bachelor's degree at this Conservatory and promise of further development are required.
2. Although tentative admission is granted on the basis of documents, final decision on admission depends on satisfactory achievement at an audition or interview (described under Entrance Examinations). On request, arrangements may be made to have the audition or interview with a Conservatory representative outside of Boston. A tape recording is also acceptable in lieu of an audition, but all students will be heard by the Faculty Council on their arrival at the Conservatory.

Entrance Examinations

1. All candidates except those who hold the Bachelor of Music degree of the New England Conservatory will be required to take advanced standing examinations in piano, sight-singing, theory and foreign language. The exact requirements for these examinations vary according to major; a detailed statement may be obtained from the Dean of the Graduate Division.
2. All candidates will have an audition or interview in the major as stated below:

Applied Music, Applied Music Pedagogy, Church Music

An audition before the Faculty Council at which the applicant must demonstrate advanced achievement in technique and repertoire.

Composition and Theory

A panel examination which will include piano and theory. The candidate must submit compositions (in ink) at least two weeks before the time set for the examination. Following the examination the department chairman will make recommendation to the Faculty Council.

Conducting

A panel examination at which the candidate must demonstrate command of a major instrument, and score-reading and sight-singing ability. Functional piano is required of those whose major instrument is other than piano. The panel will make recommendation to the Faculty Council.

Music Education

A panel examination in piano, conducting, and voice or other instrument. The panel will make recommendation to the Faculty Council.

Opera Coaching and Conducting, Stage Direction, Research

The director of the opera department will examine candidates in piano, languages, conducting, and general aptitude. Admission is by the Faculty Council on his recommendation.

Research

The chairman of the department in which research will be conducted will determine by interview the candidate's qualifications to enter a program of research. Admission is by Faculty Council on his recommendation.

Requirements for the degree

General requirements

The minimum requirement for the Master of Music degree is thirty-two semester hours of credit. Well-prepared candidates in Applied Music, Applied Music Pedagogy, Church Music and Music Education may complete this requirement in one full year or two semesters of residence. The Master's course can be undertaken as a one-year program only by those who are

musically advanced, technically secure, and broadly experienced in repertoire; also it must be undertaken as a full-time activity with very little time and energy devoted to outside work.

The Master of Music degree in Composition, Conducting, Opera, Research, and Theory will normally require two years or four semesters of residence.

In Music Education only it is possible to earn the degree in five consecutive summer sessions, but at least one semester of residence is strongly recommended.

Requirements for the Master of Music degree are expected to be fulfilled within five years of the candidate's admission to study for the degree.

All study, private or in class, must be of graduate calibre and must be completed with a grade of B or better. All candidates for the Master of Music degree must earn at least two credits by participating in one of the performing organizations.

Special Requirements

Special requirements for the various majors are stated in the section on curricula. When a recital is required, a typewritten copy of the program, signed by the major teacher, is to be submitted for the President's approval one month before the recital date.



The Student Lounge

CURRICULA

Leading to the Master of Music Degree in One Year

Applied Music or Applied Music Pedagogy

Piano, Voice, Organ, Violin, Viola, Violoncello, Flute

	<i>Credits</i>
Private study (one hour per week)	10
Ensemble, Chamber Music, or Repertoire Coaching	4
Advanced Music History	4
Psychology 14 or Aesthetics	4
Pedagogy or Elective	4
Elective	4
Performing Organization	2

Performance requirement: a solo recital in the final semester of study.
The Faculty Council will determine whether or not the candidate performs with orchestra.

Applied Music (Orchestral Instruments)

Bassoon, Clarinet, Double-bass, Harp, Horn, Oboe, Percussion, Trombone, Trumpet

	<i>Credits</i>
Private study (one hour per week)	10
Ensemble or Chamber Music	4
Advanced Music History	4
Psychology 14 or Aesthetics	4
Pedagogy or Advanced Theory	4
Elective	4
Performing Organization	2

Performance requirement: the candidate will organize and participate in a recital of chamber music, including one work which demonstrates advanced solo ability.

Church Music

	<i>Credits</i>
Private study of organ (one hour per week)	10
Private study of the music of the Jewish, Protestant, or Roman Catholic service	4
History of Organ and Church Music	4
Organ Improvisation	4
Psychology 14 or Aesthetics	4
Elective	4
Performing Organization	2

Performance requirement: the candidate will organize and present a program of liturgical or other religious music.

Music Education

Program A

With concentration in Research

	<i>Credits</i>
Music Education 23. (Elements of Research)	3
Project (Private Supervision)	9
Music Education 21. (Supervision)	3
Music Education 22. (Instrumental Problems)	3
Applied Music	4
Elective	8
Performing Organization	2

Program B

With concentration in Supervision

	<i>Credits</i>
Music Education 21. (Supervision)	6
Music Education 22. (Instrumental Problems)	6
Music Education 23. (Elements of Research)	3
Music Education 26. (Tests and Measurements)	4
Applied Music	4
Elective	8
Performing Organization	2

Program C

With concentration in Applied Music
(Admission by Faculty Council audition)

	<i>Credits</i>
Private study of applied music (one hour per week)	10
Ensemble or Repertoire Coaching	4
Music Education 21. (Supervision)	3
Music Education 22. (Instrumental Problems)	3
Advanced Music History	4
Elective	8
Performing Organization	2
Performance requirement: a solo recital in the final semester of study.	

Program D

With concentration in Music Therapy

	<i>Credits</i>
Music Therapy 11. (Basic Factors in Music Therapy)	6
Music Therapy 12. (Methods and Materials of Music Therapy)	6
Music Therapy 13. (Hospital Orientation)	2
Music Therapy 14. (Supervised Pre-clinical Training)	6
Applied Music	4
Elective	8

Internship: Subsequent to his academic program a candidate must complete 1000 hours of actual practice under supervision in hospital resi-

dence. This internship requires a minimum of 25 consecutive weeks, 40 hours per week.

Note: Candidates who do not wish to qualify as therapists but who are interested in the education of exceptional children may earn the degree by omitting the Internship and substituting Psychology 21 (*Psychology of Exceptional Children*) and Psychology 22 (*Seminar in Functional Music*) for Music Therapy 13 and 14.

Leading to the Master of Music Degree in Two Years

Composition

	Credits
Private study (one hour every other week for two years)	10
Counterpoint 21	4
Harmony 21	4
Advanced Music History	4
Psychology 14 or Aesthetics	4
Elective	4
Performing Organization	2
Original work required:	
Motets for four or more voices, in 16th century and contemporary styles.	
Madrigals for four or more voices, in 16th century and contemporary styles.	
A two-voice and a three-voice invention.	
A four-voice fugue for piano, organ or strings.	
A work for chamber combination of more than four performers.	
A composition for orchestra.	

Conducting

	Credits
Conducting 21. (Choral Conducting)	4
Conducting 22. (Orchestral Conducting)	4
Private study of choral or orchestral conducting (one hour per week, second year)	6
Advanced Music History	4
Psychology 14 or Aesthetics	4
Elective	4
Performing Organization	2
Performance requirement: the candidate will organize and conduct a concert in whole or in part.	

Opera

	<i>Credits</i>
Opera 21. (Coaching and Conducting)	8
Opera 22. (Stage Direction)	4
Private study in preparation of performance (A or B) or project (C) (one hour every other week, second year)	4
A. Performance requirement: the candidate will provide the musical direction and will conduct a public performance of an opera or operatic scenes.	
B. Performance requirement: the candidate will stage an opera or operatic scenes for public presentation.	
C. Project requirement: the candidate will make a revision of a work which has musical merit, but has not proved stageworthy. This will include a singable translation, and a portion of the work will be presented as a final audition before the Faculty Council.	
Advanced Music History	4
Electives	12

Research

	<i>Credits</i>
Conference (one hour every other week for two years)	10
Advanced Music History Seminars	
Renaissance and Baroque	4
Classical and Romantic	4
Contemporary	4
Psychology 14 or Aesthetics	4
Elective	4
Performing Organization	2

Theory

	<i>Credits</i>
Private study of composition in traditional styles	10
Advanced Music History	4
Psychology 14 or Aesthetics	4
Applied Music	4
Harmony 22	4
Counterpoint 21	4
Performing Organization	2
Special examination: a comprehensive examination, written or oral, or both, covering a wide range of musicianship, will be given during the final semester of study.	
Project requirement: a paper incorporating substantial research and analysis of a theoretical problem.	

Artist's Diploma

The Artist's Diploma is offered in

Piano

Organ

Voice

Conducting

Violin

Violoncello

Flute

Chamber Music

This course is open only to advanced students who already indicate possession of artistic and personal qualifications for success as performers.

Requirements for Admission

Candidates must have the Bachelor of Music degree or its equivalent, and must give evidence of a substantial and varied repertoire as well as considerable public experience. They will demonstrate their musical achievement before the Faculty Council.

Requirements for the Artist's Diploma

No curriculum is specified for the Artist's Diploma except the intensive study of the chosen instrument for a period of at least two years. It is assumed, however, that candidates will profit by related studies which will be designated by the Faculty Council.

Each candidate must present a complete public recital at the Conservatory during each year of study and is expected to participate in other Conservatory performances as approved by the major teacher and the administration. The final recital will be considered the final audition and the diploma will be authorized by the Faculty Council on the basis of that recital.

Application for Admission to the Graduate Division

Application for admission should be submitted to the Dean of the Graduate Division, together with an official transcript of the undergraduate record and other supporting documents, not later than August 15. New students who wish to apply for financial assistance must do so before June 1, students already registered, before March 1.

Graduate Assistantships

Assistantships are available to graduate students in the following fields: Choral Library, Chorus, Harmony, Humanities, Music Education, Music History, Opera, Orchestra, Radio and Television, and Wind Ensemble. Also, four women and two men graduate students will be selected to serve as dormitory proctors. Candidates who intend to request these assistantships should so state when submitting application forms and supporting documents.



*Conservatory Symphony Orchestra in a
broadcast Jordan Hall concert*

*Conservatory Chorus performs with the
Boston Symphony Orchestra*



DESCRIPTION OF COURSES

Courses numbered 1-10 are designed primarily for undergraduates; 11-20 for undergraduates and graduates; over 20 primarily for graduates.

Each credit (except those given for laboratory and performing organizations) represents one hour per week of class work for one semester.

PIANO

Piano Class. A class devoted to the exploration of tonal-rhythmic forces at the keyboard, as well as solo and ensemble literature. Application is made to sight-reading, transposition, harmonization, and improvisation. This course is designed primarily for students who are studying piano as a supplementary instrument.

4 credits

Piano 11. *Piano Pedagogy.* An elective course to be taken in conjunction with Piano 16. Students will be required to teach one hour a week under supervision. The class meeting will deal with the practical problems of private teaching.

4 credits

Piano 14. *Sight-playing.* A course designed to teach a student to read with accuracy and musical understanding. Extreme accuracy is demanded in rhythm. Students are taken through a considerable repertoire of music for piano alone and for two pianos, and are given numerous guides to the technique of sight-playing.

2 credits

Piano 15. *Piano Literature.* A survey of piano literature, primarily for undergraduates. Problems of interpretation are discussed as they are related to a wide variety of styles, and many illustrations are given at the piano.

2 credits

Piano 16. *Piano Methods.* The study of elementary piano methods and criticism of existing materials. The course is designed to provide the student with a sound basis for developing his own approach to the problems of teaching.

2 credits

Piano 18. *Vocal Accompaniment.* A practical training for advanced piano students in the art of accompanying vocal music (songs, operas, and oratorios). Students will prepare classical and modern repertoire in cooperation with voice students.

4 credits

Piano 21. *Piano Class Pedagogy.* Methods and materials for teaching elementary piano to groups of two, three, or four children. The student will be assigned one group to teach under supervision throughout the year.

4 credits

VOICE

Voice Class. A study of the basic techniques of voice production, including literature for solo voice, with special attention to the individual performer.

4 credits

Voice 11. *Repertoire Coaching (Art Song).* Preparation of voice students in the styles of the various periods of art song literature.

4 credits

Voice 12. Repertoire Coaching (Oratorio). Concentration in the oratorio literature.
4 credits

Voice 13. Voice Pedagogy. An introduction to the teaching of voice, including basic principles of vocal production, song literature, and supervised teaching of beginning students.
4 credits

Voice 21. Repertoire Coaching. For graduate students only. One hour per week of private instruction.
4 credits

Voice 22. Repertoire Coaching. A continuation of Voice 21.
4 credits

Voice 23. Voice Class Pedagogy. Techniques of vocal instruction. The course includes basic readings in voice culture, survey of teaching materials, and supervised teaching of students in a class situation.
4 credits

ORGAN AND CHURCH MUSIC

Organ Improvisation. Special study for Organ and Church Music majors of the problems of extempore service playing.
4 credits

History of the Organ and Church Music. The history of the organ in its mechanical and tonal development; reading and making of specifications; visits to organs and builders. The history and practice of music in religious worship including liturgical music, hymnody, and other forms.
4 credits

OPERA

Opera 11. Lecture and workshop studies of operatic literature. A practical course of training for the operatic stage: repertoire, dramatics, diction, pantomime, operatic traditions. Recitals of scenes will be given. Members of the class will participate in occasional public performances.
6 credits

Opera 20. Advanced Opera Class. Continuation of Opera 11 for especially qualified students.
4 credits

Opera 21. Coaching and Conducting. A thorough study of the standard operatic repertoire with emphasis on tempo determination as well as traditions and styles of performance and problems of organization.
8 credits

Opera 22. Stage Direction. A practical study of *mise-en-scène*, combined with work in scenic construction, lighting, costuming and make-up.
4 credits

Members of the Opera 21 and Opera 22 classes will be required to stage and/or conduct one or more opera scenes, and to offer assistance in the productions of the Opera Department.

CONDUCTING

Conducting 1. Basic Conducting. Fundamentals of the technique of conducting both with and without the baton. Elementary score reading.
2 credits

Conducting 13. Conducting Seminar. An introduction to orchestral and choral conducting. For students with no previous conducting experience.
4 credits

Conducting 21. Choral Conducting. A class in the study of choral conducting with particular emphasis on advanced beat technique, rehearsal problems, and sacred and secular choral repertoire for college and community choruses and madrigal groups. *4 credits*

Conducting 22. Orchestral Conducting. A study in class of orchestral repertoire, rehearsal technique, advanced techniques, score reading and use of all clefs. *4 credits*

Conducting 24. Advanced Score Reading. Private study of orchestral literature. Prerequisite: Conducting 22. *4 credits*

Conducting 25. Private study of choral or orchestral conducting. For conducting majors only. *6 credits*

PERFORMING ORGANIZATIONS

A Cappella Choir. Performance and study of music for mixed a cappella choir with attention to stylistic elements and vocal techniques inherent in the literature from the Renaissance to the present.

Primarily for Freshmen. 4 credits

Chamber Singers. A small ensemble of singers, for study and performance of the most unusual choral literature from all historical periods. Membership by audition.

Primarily for Graduate students. 4 credits

Chorus. The rehearsals of the Chorus give detailed attention to the fundamental principles of the choral art and discipline. Regular performances with the Boston Symphony and the Conservatory Symphony Orchestras. Recordings for RCA Victor. Tours.

*For Sophomores, Juniors, Seniors, Graduate students.
Undergraduates, 4 credits; Graduate students, 2 credits*

Orchestra. Members of the Orchestra receive thorough training in the standard repertoire of symphonic literature. Particular stress is placed on precision, interpretation, and style of performance. Frequent concerts of symphonic repertoire; performances with chorus and opera department.

*For all students.
Undergraduates, 4 credits; Graduate students, 2 credits*

Symphonic Wind Ensemble. A woodwind-brass ensemble for the performance of the finest literature from all periods of music history. Concerts with soloists and with chorus.

*For all students.
Undergraduates, 4 credits; Graduate students, 2 credits*

ENSEMBLE

Brass Ensemble. The performance of representative passages for brass instruments in the literature of the orchestra. Exactitude of intonation, rhythmic precision, and proper methods of attack are stressed. The group covers a selection of the literature for orchestra, both classic and modern. Works which are being prepared for public performance by the Conservatory Orchestra are given particular preparation. Compositions for brass ensembles are studied and given performance.

2 credits

Mixed Ensemble. A class for the study of the literature and the problems of performing chamber music of the classic and modern repertoire for piano and stringed or woodwind instruments. 2 credits

Percussion Ensemble. A study of the rhythmic problems found in the major orchestral literature of the romantic and contemporary composers. Special attention will be given to the works being prepared by the Orchestra and Symphonic Wind Ensemble. 2 credits

Chamber Music 11. *String Quartet.* 4 credits

Chamber Music 12. *Woodwind Ensemble.* 4 credits

Chamber Music 21. A course available to graduate or advanced students in piano and stringed instruments for the study and performance of examples chosen from the important chamber music literature. Sonatas, trios, quartets, and quintets representing various periods and styles will be included in the course. Special attention will be given to the techniques of projection in performance. 4 credits

COMPOSITION AND ARRANGING

Composition 1. A course in the disciplines and skills required for original composition. Analysis and writing of the small and large forms of the major periods of music. 4 credits

Composition 2. A continuation of Composition 1. 4 credits

Composition 3. A continuation of Composition 2. 4 credits

Arranging 1. A study of the techniques of various types and styles of popular arrangement. Dance orchestration, vocal accompaniment, smaller group arrangements are included. 4 credits

Arranging 2. A continuation of Arranging 1. 4 credits

Arranging 3. A continuation of Arranging 2. 4 credits

Composition 21. A class intended primarily for graduate students, not Composition majors, who wish to do practical work in composition. 4 credits

Composition 22. Open to students who have completed Composition 21 and desire further study. 4 credits

HISTORY AND LITERATURE OF MUSIC

Music Literature 1. *Survey of Music History.* A survey of music from the beginnings of polyphony to the present. (For all degree candidates majoring in Music Education, Music Therapy, and Voice, and for all Diploma candidates.) 4 credits

Music Literature 2. *Music of the Renaissance, Baroque, and Classical Periods.* The study, through lecture, performance, listening, and discussion, of European music from the beginnings of polyphony to the death of Haydn. 4 credits

Music Literature 3. *Music of the 19th and 20th Centuries.* A continuation of Music Literature 2 to the present. 4 credits

Music Literature 21. *Seminar in Renaissance and Baroque Music.* 4 credits

Music Literature 22. *Seminar in Music of the 18th and 19th Centuries.* 4 credits

Music Literature 23. *Seminar in 20th Century Music.* 4 credits

Music Literature 24. *Music Criticism.* Designed for those who intend to enter the field of musical journalism, this course is also adapted to those who wish merely to sharpen their critical faculties and articulate their musical judgments. 4 credits

THEORETICAL STUDIES

Theory 1. *First Year Sight-Singing and Dictation.* Fundamentals of musicianship: study of chords, intervals, tonality; rhythmic, melodic and harmonic dictation. Sight-singing in treble and bass staves. 5 credits

Theory 2. *Second Year Sight-Singing and Dictation.* Continuation of Theory 1. More advanced dictation. Sight-singing in C clefs. 4 credits

Theory 11a. *Third Year Sight-Singing and Dictation.* Continuation of the basic skills already developed but with greater amplification and intensification, including applied solfege on the major instrument. Singing and playing in four clefs. For non-orchestral majors. 4 credits

Theory 11b. The same as Theory 11a, but for orchestral majors. 4 credits

Theory 23. *Ear Training and Sight-Singing for Graduate Students.* Studies in advance of Theory 11 in which the material is adapted to the special requirements of the student's major field. Emphasis on contemporary literature and its rhythmic problems. 4 credits

Harmony 1. *First Year Harmony.* Harmonic material as found in the Bach chorale is studied, with special attention to the contrapuntal treatment of lines. 2 credits

Harmony 2. *Second Year Harmony.* A study of basic harmonic material with concentration on the contrapuntal-harmonic problems of the two-voice framework (soprano and bass). These are approached with special emphasis on the rhythmic aspects. Realizations in four parts are performed both vocally by the class and in piano style. Modulation to related keys and an introduction to the non-chord tones are included. The scope is then broadened to include the instrumental music of the classical era, with both written and aural analysis. 4 credits

Harmony 12. *Third Year Harmony.* Harmonic practices of the Romantic composers, together with the transition, through Debussy, to contemporary idioms in Europe and America. 4 credits

Harmony 21. *Harmonic Techniques of the 20th Century.* Hindemith, Stravinsky, Bartók, etc. 4 credits

Harmony 22. *Pedagogy of Music Theory.* A survey of the materials and methods of teaching solfege, harmony, counterpoint and form. A discussion of classroom

techniques, reports on the more important texts, and, for Theory majors, observation of teaching procedures. 4 credits

Harmony 24. *Graduate Harmony Review.* A course designed to review and amplify previous undergraduate study. Emphasis is on the writing of original compositions, using traditional materials. 4 credits

Counterpoint 1. *Survey of Counterpoint.* A survey of choral and instrumental contrapuntal techniques and forms starting with the 16th century and progressing through the major historical periods to practices of contemporary times. 4 credits

Counterpoint 11. *Vocal Counterpoint.* A study of 16th century vocal style through analysis of compositions and exercise in two- and three-part counterpoint. Writing of motets and other forms of vocal composition. 6 credits

Counterpoint 12. *Instrumental Counterpoint.* A study of 18th century instrumental style. Writing of chorale preludes, two- and three-part inventions, and introduction to fugue. 6 credits

Counterpoint 21. *Contrapuntal Techniques of the 20th Century.* Schoenberg, Bartók, Hindemith, etc. 4 credits

Instrumentation 1. *Instrumentation and Arranging.* A study of the important instrumental groupings found in contemporary music practice, such as the school orchestra, band, and symphony orchestra. The function and characteristics of each type of instrument within these groups will be considered, as well as the role which each group plays in the current American scene. Problems of range, transposition, timbre and tonal balance will be discussed in each case and various types of scoring attempted. As often as possible experienced players will demonstrate each instrument. 4 credits

Instrumentation 11. *Instrumentation and Orchestration.* A study of styles in instrumentation from Haydn to the present day. Various projects are assigned, including the orchestration of keyboard music or of original material composed by the student. 4 credits

Form and Analysis. An advanced course in the structure of the larger forms found in both chamber music and orchestral compositions. The works are studied from many standpoints, both detailed and general, including phrase structure, tonal balance, rhythmic devices, dynamic line, and general formal problems. 4 credits

Dalcroze Eurhythmics 1. The study of musical rhythm through bodily movement. The course will include basic problems in tempo and dynamics as well as more complex problems in syncopation, polyrhythm and polymeter. Special emphasis will be given to reading and writing rhythmic notation. 2 credits

Dalcroze Eurhythmics 11. A continuation of Dalcroze Eurhythmics 1, which is a prerequisite. 2 credits

Dalcroze Eurhythmics 21. The study of rhythm through bodily movement, for students without formal training in Dalcroze but with advanced musical skills. 2 credits

MUSIC EDUCATION

Music Education 1. *String Class.* Problems of organization and teaching violin, viola, violoncello and double-bass in mixed string classes. Fundamental instruction in each of the stringed instruments and in class teaching procedures. 2 credits

Music Education 2. *Percussion Class.* Problems of organization and teaching the percussion instruments common to the modern band and orchestra. 1 credit

Music Education 3. *Heterogeneous Instrumental Class (I).* Problems of organizing and teaching woodwind, brass, and percussion instruments combined in a single class. Fundamental instruction in each instrument and in class teaching procedures. 2 credits

Music Education 4. *Heterogeneous Instrumental Class (II).* A continuation of Music Education 3. 2 credits

Music Education 5. *Instrumental Laboratory and Conducting (I).* An instrumental laboratory for the study and performance of school music materials. Members of the class will play their major instruments and participate in conducting. 2 credits

Music Education 6. *Instrumental Laboratory and Conducting (II).* A continuation of Music Education 5. 2 credits

Music Education 7. *Choral Laboratory and Conducting (I).* A laboratory for the study and performance of vocal material for the school music program. Members of the class will gain experience in choral conducting techniques and interpretation through regular conducting assignments. 2 credits

Music Education 8. *Choral Laboratory and Conducting (II).* A continuation of Music Education 7. 2 credits

Music Education 9. *Operetta Production.* A course designed to acquaint the Music Education students with the materials, techniques and procedures involved in staging of operettas at the high school level. 2 credits

Music Education 11. *Music in Elementary Education.* A study of the place of music in the elementary curriculum projected against a background of practical conditions; procedures for the realization of valid objectives; study of supervisory and teaching procedures to determine their aesthetic values and practical uses in the education of children; vocal and instrumental problems; demonstration teaching; curriculum planning. 4 credits

Music Education 12. *Music in Secondary Education.* A study of the function of music in the general education of youth; a detailed consideration of the musical activities, courses and services suitable to the curriculum of modern secondary schools of various levels; problems arising from such limitations as school size, class schedule and budget; procedure and materials; study of the good teacher and supervisor. 4 credits

Music Education 13. *Instrumental School Music.* The technical, administrative and teaching problems of planning and executing an instrumental program from earliest grade school levels to community levels. Development of objectives and aims for all

levels; analysis of standardized prognostic and achievement music tests; analysis of materials of instruction; the evaluation program; practices and possibilities in the organization of pre-instrumental groups, homogeneous and heterogeneous instrument classes, bands, orchestras and small ensemble groups. *2 credits*

Music Education 14. *Philosophy of Education.* The history of educational thought; methods of instruction; the development of the curriculum. Educational aims and values; the school and the social order; the role of educational philosophy. *6 credits*

Music Education 15. *Practice Teaching.* Application of the materials of Music Education 11 and 12. Students are assigned to school systems in the Greater Boston area where they serve as practice teachers under the supervision of the local Director of Music and the chairman of the Music Education Department. Two weekly seminars at which the problems of music supervision and teaching are studied in the light of classroom experience. Minimum of 150 clock hours of teaching required. *6 credits*

Music Education 21. *Supervision.* A seminar in the principles and techniques of supervision in a democratic society, and their application to specific problems of learning, with emphasis upon evaluation and improvement of the teacher-learner situation in the public schools. *One semester, 3 credits; two semesters, 6 credits*

Music Education 22. *Instrumental Problems.* A seminar dealing with materials, measurement, administration and program development of instrumental music in the schools. *One semester, 3 credits; two semesters, 6 credits*

Music Education 23. *Elements of Research.* A seminar in the problems of research, including methods, origin, selection and development of topics, culminating in the preparation of an outline for a specific project. *One semester, 3 credits*

Music Education 24. *Instrumental Class Pedagogy.* The study in class of those instruments for which students have individual need. General performance problems of concerts, assemblies, and marching band will be discussed to meet class needs. *4 credits*

Music Education 26. *Tests and Measurements.* *4 credits*

MUSIC THERAPY

Music Therapy 11. *Basic Factors in Music Therapy.* Fundamentals of the theory and practice of music therapy in the treatment of orthopedic, medical, and/or psychiatric disorders. *6 credits*

Music Therapy 12. *Methods and Materials of Music Therapy.* Continuation of Music Therapy 11 with emphasis on organization, materials, and procedures. *6 credits*

Music Therapy 13. *Hospital Orientation.* Observation of music therapy at mental hospitals in the Boston area including hospital techniques, staff meetings, case conferences, and professional seminars. *First semester, 2 credits*

Music Therapy 14. *Supervised Pre-Clinical Training.* Clinical experience with patients representing a wide range of disorders under the supervision of medical experts and a registered music therapist. Conducted at the Boston State Hospital.
6 credits

Dance Therapy. A course designed to provide the student with material and experience in group activities through folk dancing.
2 credits

ACADEMIC STUDIES

HUMANITIES

The undergraduate courses in Literature, Fine Arts and History constitute the liberal arts portion of the coordinated-interdepartmental program in Humanities and Music History.

English Composition. Training in the writing of simple, accurate, and logical discourse. Students who make high scores on the English placement test will be excused from this course.
2 credits

Literature 1. *Introduction to Literature.* Readings from the literature of Ancient Greece and Medieval Europe together with contemporary works on the same themes. Authors include Homer, Aeschylus, Sophocles, Plato, Dante, Joyce, Eliot, Gide, MacLeish, Camus.
4 credits

Literature 2. *The Renaissance, Neo-Classicism, and Romanticism.* Authors include Petrarch, Boccaccio, Cellini, More, Shakespeare, Corneille, Molière, Goethe.
4 credits

Literature 3. *The Modern World in Fiction and Poetry.* Authors include Balzac, Dostoevsky, Tolstoi, Proust, Mann, Faulkner, Hopkins, Yeats, Pound, Eliot.
4 credits

Literature 21. *Seminar in Contemporary Literature.* In 1960-61 this seminar will be devoted to the drama in the 20th century.
4 credits

Fine Arts 1. *Ancient and Medieval Art.* The sculpture, architecture, and minor arts of Egypt, Mesopotamia, Greece, and Medieval Europe.
2 credits

Fine Arts 2. *European Art from the 15th to the 19th Century.* Painting, sculpture, architecture and the minor arts.
2 credits

Fine Arts 3. *Art in the 19th and 20th Centuries.* Painting, sculpture, architecture and the minor arts.
2 credits

Fine Arts 21. *History of Art.* Comparative studies in architecture, sculpture, and painting, with a view to analyzing the creative process and developing artistic criteria.
4 credits

History 1. *Ancient and Medieval History.* A survey of European history from the Homeric Age to the Magna Carta.
2 credits

History 2. *European History.* A continuation of History 1 to the late 18th century with emphasis on political theories and institutions.
2 credits

- History 3. *American History.*** A study of the relationships between Europe and America from the "age of revolution" to the present. *2 credits*
- Aesthetics.** Readings in the literature of aesthetics. *4 credits*

LANGUAGES

- Italian 1.** Grammar and translation; diction and reading; practical phonetics. *6 credits*
- Italian 2.** Review of Italian grammar. Vocabulary building, translation, conversation and reading. Advanced Italian diction for singers. *6 credits*
- Italian 11.** Reading and interpretation of Italian texts, especially those with musical significance. *4 credits*
- Italian 21.** Advanced reading and interpretation of Italian literature. *4 credits*
- German 1.** Elementary grammar and translation. Emphasis on diction through reading. *6 credits*
- German 2.** Review of grammar and diction. German literature with reading and interpretation of important works. *6 credits*
- German 11.** Reading and interpretation of German literature, especially in its relation to music. *4 credits*
- German 21.** Advanced reading and interpretation of German literature. *4 credits*
- German Diction.** A study of the sounds of the language. *2 credits*
- Advanced German Diction.** For graduate students only. *2 credits*
- French 1.** Elementary grammar, reading, diction, and conversation. *6 credits*
- French 2.** Advanced grammar and conversation. Reading of opera libretti and plays. *6 credits*
- French 11.** Studies in French literature and civilization. *4 credits*
- French 21.** Advanced reading and interpretation of French literature. *4 credits*
- French Diction.** A study of the sounds of the language. *2 credits*
- Advanced French Diction.** For graduate students only. *2 credits*

SOCIAL STUDIES AND SCIENCE

- Physiology. *The Physical Organism.*** Functional aspects of the human body with emphasis upon the central nervous system. *One semester, 3 credits*
- Psychology 3. *General Psychology.*** An introductory course in the study of human experience and behavior; the scope and methods of psychology; physical structure of behavior; factors in psychological growth; psychological processes; psychological measurement. *One semester, 3 credits*

Psychology 4. *Child Psychology.* Developmental psychology of human behavior from conception to early adolescence. Treatment of the whole child in the process of growth and learning with special emphasis upon problems of music education and music therapy. *One semester, 3 credits*

Psychology 12. *Abnormal Psychology.* Systematic consideration of the concepts, principles, and dynamics of abnormal behavior in children and adults. Etiology of behavior disturbances. Characteristics of the chief psychopathological reaction syndromes. *One semester, 3 credits*

Psychology 13. *Educational Psychology.* Psychology of learning and teaching. Particular problems of education for musical growth. *6 credits*

Psychology 14. *Psychology of Music.* A systematic study of the phenomena of producing and perceiving music, including scientifically derived data from acoustics, physiology of hearing, and the observation and measurement of human response to musical stimuli. *4 credits*

Psychology 15. *Measurement of Musical Behavior.* A study of the control, observation, measurement, and prediction of musical action with functional music situations which serve industrial, religious, recreational, and therapeutic objectives. *One semester, 3 credits*

Psychology 21. *Psychology of Exceptional Children.* Psychological consideration of the influence of physical, intellectual, and emotional deviations upon the normative growth and development of children and young people. Educational problems of both retarded and gifted persons. *4 credits*

Psychology 22. *Seminar in Functional Music.* Design and execution of research studies of problems in the fields of music education and music therapy. Functional music stressed. Use of scientific method in these fields. Each student will conduct a research project. *4 credits*

Psychology 23. *Psychology of Perception.* A study of how people develop a meaningful relationship to their subjective world; how the musical behavior of performers and audiences is influenced by perception determined by need systems, value orientations, and the assigning of causal origins. Present thinking about theories of perception. *4 credits*

Sociology 1. *Introduction to Sociology.* A study of society, group behavior, social systems of interaction, and the emergence of folkways, custom, and culture. An introduction to group dynamics with consideration of the chief contributions of the research of social scientists to contemporary concepts of the principles emerging from interest in small group analysis and control. *4 credits*

Sociology 2. *Social Science and Group Dynamics.* Development of the concepts of structural dimension of group organization in terms of communication, power relation, locomotion, and sociometric potentials as they apply to selected social problems, e.g., delinquency, criminology, race prejudice, etc. Prerequisite: Sociology 1. *4 credits*

Sociology 21. *Group Dynamics.* A seminar study of the forces which create and bind together groups in modern society, and the influences which these groups exert upon their members. Special emphasis on group dynamics as a controlling concept around which music education and music therapy are organized. For graduate students only. *4 credits*

TUITION AND FEES

Undergraduate Tuition, per academic year

Bachelor of Music degree	\$1250.00
Diploma	950.00

The tuition charge covers all required class and private instruction. There is an additional charge for extra instruction undertaken at the student's option.

Graduate Tuition

Graduate courses (in class), per semester credit hour	\$ 40.00
Undergraduate courses (deficiencies), per semester credit hour	30.00
Private study of Applied Music, Composition, Conducting, one hour per week, per year	500.00
Supervision of Thesis	500.00

Fees. All students will pay the following fees:

Registration Fee	\$ 5.00
Student Activity Fee	15.00
Book Deposit	25.00
Library Deposit	10.00

Miscellaneous Fees and Fines (Charged only when applicable)

Undergraduate Application Fee	\$ 10.00
Advanced Standing or Make-up Examinations Each	3.00
Late Registration Fine	5.00
Late Course Change Fine	5.00
Graduation Fee (final year only)	15.00
Copies of Transcript (first copy free)	1.50

The first copy of any one order is \$1.50. Additional copies ordered at the same time are \$.50 each.

Dormitory Fees

Room (double occupancy) and Board	\$1000.00
Room (single occupancy) and Board *	\$1200.00
Medical Fee	10.00

* Single rooms are available only for 4 women and 2 men.

Practice Fees

Practice facilities are provided for students at the following rates:

	Per year	Single hour
	One hour per day	
	Six days per week	
Room with upright piano	\$10.00	\$.10
Room with grand piano	25.00	.25
Carr, Rieger and Metzler organs	50.00	.50
Jordan Hall organ50
All other organs	30.00	.25
Harpsichord	50.00	.50

Rental of Musical Instruments

A limited number of instruments is available for rental to students.

Weekly rates are:

Violin, Viola	\$.50
Violoncello, Double-bass75
Woodwind, Brass	1.25

REGULATIONS GOVERNING PAYMENT OF TUITION AND FEES

Advance Deposits

Undergraduate applicants are required to make an advance tuition deposit of \$50 within two weeks after being accepted. This deposit is refundable only when written notice of withdrawal is received by August 1.

Returning undergraduate students are required to make a \$50 deposit by August 1 as a reservation for the succeeding year.

Candidates for admission to the Graduate Division are required to make a deposit of \$20 at the time of application. This deposit is applicable to first semester tuition but is not refundable.

A deposit of \$50 must accompany the dormitory contract. This deposit is refundable only when written notice of withdrawal is received by August 1.

Tuition Payments

One-half of the tuition and room rent and all other fees in full must be paid before the academic year opens. The balance of tuition and room fees is due January 15. No refunds are made in the event of withdrawal.

Deferred Tuition Payment Plan

The Conservatory offers a time payment plan with a small service charge. One-tenth of the year's total charges plus 2% of the balance is required as a down-payment; the balance is payable in eight equal instalments starting October 1. Contract forms and further information may be obtained from the financial office.

Personal Deposits

Students may place money on deposit in the Cashier's office and may draw on such deposits at any time during business hours. No charge is made for this service.

Description of Fees and Fines

An *undergraduate application fee* of \$10 is required. This fee is not refundable nor is it applicable to tuition or fees.

A *registration fee* of \$5 is required each academic year of all students.

A *student activity fee* of \$15 is required of all undergraduate and graduate students. Expenditure of these fees is directed by the Student Council. Each full course student receives a copy of the yearbook and admission to all social activities.

A *book deposit* of \$25 is required of all full course students. This sum is credited to the student's account in the music store. Any credit remaining at the end of the year will be carried forward to the next year unless a refund is requested.

A *library deposit* of \$10 is charged to insure the return of all material and to cover damage, loss, and fines for late return of material. The unused portion of the deposit will be carried forward to the next year. Refund of any balance will be made upon graduation.

A *medical fee* of \$10 is charged dormitory residents to cover ordinary medication and occupation of the infirmary, but does not cover doctors' fees or prescription medications. This fee is not refundable and is charged annually.

A *late registration fine* of \$5 will be assessed against all new full course students who fail to take the placement tests and register according to the time schedules provided by the Conservatory.

A *late change fine* of \$5 will be made to all upper classmen who fail by August 1 to return with approval, or with a request for a change, the curriculum for the following year which will be mailed to them early in the summer by the Dean's office. This charge will not be made if the Conservatory proposes a change, but will be made for any change requested by a student after August 1.



Entrance to Famed Jordan Hall

SCHOLARSHIPS, SPECIAL AWARDS, LOANS

Scholarship awards are made on the basis of scholastic record, musical potential and financial need. All those who have been accepted as full course students, undergraduate or graduate, are eligible to apply for scholarship aid. On the basis of the applications, awards are reserved and are officially granted after a satisfactory audition or on receipt of a satisfactory tape recording.

Scholarship aid is given for one year. Students may re-apply for each succeeding year. A satisfactory scholastic average, successful audition for promotion, recommendation by the major teacher, and continuing financial need are prerequisites for renewed aid.

New students must apply by June 1, and all others must apply by March 1 for the following academic year.

It is expected that all students who receive scholarship awards will participate in any authorized curricular or extra-curricular activity the Conservatory may undertake.

MEMORIAL SCHOLARSHIP FUNDS

The income from the funds listed below supports the Conservatory scholarship program. Applicants may not apply for specific funds; assignments will be made by the Scholarship Committee.

Carl Baermann Scholarship. The income of a fund raised in memory of the late Carl Baermann of the Faculty. In Piano.

Louise Baker Scholarship. The income of a bequest under the will of the late Louise Baker of Boston.

Anna C. Bird Scholarship. The income of a fund to be used for scholarship purposes.

Kate E. Blanchard Scholarship. The income of a bequest under the will of Kate E. Blanchard, late of Roxbury, Massachusetts, for one or more scholarships.

Florence E. Brown Scholarship. The gift of the late President of the Board of Trustees, George W. Brown, Esq., in memory of his daughter. In Violin.

Harriet Tilden Brown Scholarship. A bequest.

Carr Scholarships. The income of the Samuel Carr Fund for the Benefit of Students of Music, a bequest under the will of the late Samuel Carr, Esq., former President of the Board of Trustees, in memory of his father and mother; to provide scholarships to be awarded under stated conditions to American-born students, preferably to those who intend to make a special study of sacred music and its administration in churches.

Emily Allen Cates Scholarship. The income of a fund established by Louis S. Cates in memory of his mother.

Chase Scholarship. The income of the bequest of Mrs. Russell MacMurphy Chase, to be used for scholarship purposes.

F. Lyman Clark Scholarship. The income of a bequest under the will of F. Lyman Clark; to provide scholarships to be awarded under stated conditions.

Alice Robbins Cole Fund. A bequest under the will of Marjorie C. Loring, former member of the Board of Trustees, in memory of Alice Robbins Cole. The income of this fund is to be used for scholarships.

Converse Scholarships. The income of a fund, the gift of the late Mrs. C. C. (M. Ida) Converse of Malden, Massachusetts. Three, in any major.

M. Ida Converse Scholarships. The income of a bequest under the will of the late M. Ida Converse, to be applied to the maintenance of five annual scholarships of equal amounts, to aid students at the Conservatory who are in need of financial assistance.

Jennie L. Cox Scholarship. The income of a fund to be used for scholarship purposes.

Lotta Crabtree Scholarships. The income of the Lotta Crabtree Educational Fund, a bequest under the will of the late Lotta M. Crabtree, providing four scholarships.

David W. Cushing Scholarship. The income of a bequest under the will of the late Esther G. Stoddard, which may be used for scholarship purposes.

Mabel Daniels Scholarship. The income of a fund established by Miss Mabel Daniels, a former student and a member of the Board of Trustees, to be awarded annually to a student of Composition who shows great promise in this field.

Oliver Ditson Scholarships. A portion of the income from the Oliver Ditson Endowment, a bequest of the late Charles H. Ditson, has been set aside for scholarships.

Robert G. Dodge Scholarship. The income of a fund established by Robert G. Dodge of the Board of Trustees, to be awarded to a student in the field of orchestral training.

Ellen B. Doe Scholarship. The income of a gift.

Henry Morton Dunham Fund. A bequest under the will of Mrs. Helen M. Dunham, the income to be used for scholarships. In Organ.

Henry T. and Mary W. Dunham Scholarship. The income of a bequest under the will of Elizabeth Henrietta Dunham, given in memory of her parents for the purpose of defraying the expenses of a worthy American-born student from the town of Nahant, Massachusetts, who is pursuing a course leading to one of the degrees awarded by the Conservatory.

Emma Eames Scholarship. The income of a fund established by Matilda E. Frelinghuysen of New York in memory of her friend, the celebrated artist Emma Eames. The candidate for this award will be chosen by a special jury and this scholarship will be renewed at the end of each academic year provided the recipient meets all requirements. This is a complete scholarship and may be held during both undergraduate and graduate courses.

Arthur F. Estabrook Scholarship. The income of a bequest which may be used for scholarship purposes.

Mrs. Arthur F. Estabrook Scholarship. The income of a bequest which may be used for scholarship purposes.

Maria A. Evans Scholarship. The income of a bequest which may be used for scholarship purposes.

Arthur Foote Scholarship. The income of a gift of Katharine Foote Raffy in memory of her father. In Piano or Organ.

Fanny Elizabeth French Scholarship. The income of a bequest to the Thursday Morning Club of Boston under the will of the late Fanny T. French in memory of her mother. At the request of the Trustees of said fund the Conservatory has accepted the trust, the income of which is available for graduate students of the Conservatory pursuing postgraduate work, or students in the upper classes of the Collegiate Course.

Frances Phetteplace Fry Scholarship. The income of a bequest under the will of the late William Congdon Fry, to be awarded annually to a woman student of Piano who shall have been a resident of the City of Providence, Rhode Island, for at least three years immediately prior to becoming a student at the New England Conservatory of Music.

Clara E. Getman Scholarship. The income of a fund to be used for scholarship purposes.

Lucinda Gould Scholarship. The income of the Lucinda Gould Fund, a bequest under the will of the late Edna Dean Proctor, to be given to students coming from the State of New Hampshire, to assist them in their musical education.

John Collins Hurley Scholarship. The income from a bequest under the will of Margaret M. Hurley, in memory of her brother, John Collins Hurley, to aid in the education of students of the violin.

George B. Hyde Scholarship. A bequest.

Elma Igelmann Scholarship Fund. The income of a bequest to the Conservatory under the will of Mary Elma Igelmann. In Voice.

Rebecca Jackson Scholarship. The income received from the estate of the late Rebecca Jackson for the benefit of students of piano and organ.

Hattie M. Jacobs Scholarship. The income from a bequest to be used for scholarship purposes.

Langshaw Scholarship. The income of a gift of Walter H. Langshaw, Esq., a former member of the Board of Trustees. In Organ or Voice.

Nettie E. Lentz, Class of 1910 Scholarship. The income of a bequest to be used for scholarships in piano.

Lindsay Scholarship. The income of a bequest under the will of Agnes M. Lindsay, late of Bridgewater, New Hampshire, to be used for the aid of deserving students from the State of New Hampshire.

Anna M. Mason Scholarship. The income of a bequest under the will of Anna M. Mason; to provide scholarships for women students of voice.

Elizabeth Henshaw Metcalf Memorial Fund. The income from a gift from the estate of Miss Sarah Spaulding Metcalf, to be used as a scholarship.

Mildred Miller Scholarship. A fund established by Mildred Miller, a graduate of the Conservatory, to aid an outstanding student in Voice.

Oliver W. Mink Piano Fund. The income of a bequest under the will of Oliver W. Mink, to provide scholarships for students of piano.

Mrs. Oliver W. Mink Fund. The income of a bequest under the will of Mrs. Oliver W. Mink, to be used for scholarships.

Mary C. Morrison Scholarship. A bequest, the income to be used to educate especially gifted, needy children. Precedence to be given to lineal descendants of Charles Perkins Morrison.

George H. Munroe Fund. The income of a bequest under the will of the late Emma F. Munroe, to be used to help needy and promising students of violoncello and voice.

Elsie and Walter W. Naumburg Scholarship. The gift of the late Walter W. Naumburg, Esq., of the Board of Trustees, and Mrs. Naumburg, to be used for a scholarship for an advanced student who is pursuing a course leading to a career in applied music.

Parker Fund. The income of a bequest of the late Blanche B. Parker, for the educational assistance of one or more women students of voice.

Katharine H. Parker Scholarship. A bequest.

Marion S. Potter Scholarship. The income of a bequest under the will of Mrs. Marion S. Potter, to be used for scholarships.

Clara Kathleen Rogers Scholarship. The income of a bequest under the will of the late Clara Kathleen Rogers, for more than twenty years a member of the Conservatory faculty, to which bequest a sum has been added by gift of her husband, the late Henry Munroe Rogers, Esq., the total income to be devoted to the education of one or more voice students who show distinct promise of success in a public career as singers.

Henry Munroe Rogers Fund. A gift, the income to be applied to scholarships in any division of the Conservatory, or to be loaned to students under specified conditions.

Rebecca F. Sampson Scholarship. A bequest.

Jesus Maria Sanroma Scholarship. The income of a fund established by Jesus Maria Sanroma, a graduate of the New England Conservatory. To be awarded annually to an outstanding piano student after admission to the junior year.

George Saunders Memorial Scholarship. The income of a bequest under the will of the late Albert H. Whitin, available to one or more pupils of the Conservatory who have shown the greatest proficiency in the study of the violin, to be used for the general purpose of their education at the Conservatory, including tuition fees and maintenance.

Edmund H. Sears Memorial Scholarship. The income from this fund is available for scholarship aid to an outstanding student of a stringed instrument or of chamber music.

Southwick Scholarship. The income of the Philip R. Southwick, 3rd, Fund, a bequest under the will of the late Annie Lydia Southwick. May be awarded each year to any worthy American student.

Alden Speare Scholarship. The income of a bequest to be used for scholarship purposes.

Ruth Amelia Squire Memorial Fund. The income of a bequest of the late Ruth Amelia Squire, to be used for a young woman student, resident of the State of Vermont, born in that State of American parents, and intending to major in Piano.

Marie Sundelius Scholarship. The income from a fund established at the New England Conservatory by friends of Madame Sundelius. To be awarded annually to a

member of the senior class who has been enrolled as a full-time voice major for at least one year.

Elizabeth Louise Walker Scholarship Fund. The income of a bequest under the will of Elizabeth Louise Walker, given in memory of her sister, Mary Lena Baroness van Heeckeren tot Walien. Available for scholarship aid to deserving and talented students of singing.

Charles Warren Scholarship Fund. A gift of the late Charles Warren, Esq., of the Board of Trustees. The income of the fund will be awarded at the discretion of the Scholarship Committee to help defray the tuition expense in the Conservatory of one or more needy and talented young men.

Amasa J. Whiting Scholarship. The income of a bequest under the will of the late Amasa C. W. Speare as a memorial to her father.

Jennie S. Woodman Scholarship. The income of the bequest of the late Jennie S. Woodman, to be awarded to any worthy young woman.

SPECIAL AWARDS

A Freshman Achievement Scholarship is offered to the student who attains the highest scholastic record during his first year at the Conservatory. This sum will be applied toward tuition during the second year.

George Whitefield Chadwick Medal. To be awarded annually to the senior student whose entire Conservatory record of achievement has been most distinguished by superior accomplishment in the candidate's major field, supplementary studies, extra-curricular activities, and good citizenship. The recipient will be determined by decision of the Faculty Council.

Faculty Awards

Frederick S. Converse Fellowship. Awarded by the Executive Committee to a member of the Theory Department, such member to be recommended by the President for assisting in the supervision and administration of courses in the field of Music Theory, and for the purpose of achieving an effective coordination.

Hyman Aronowitz Memorial Fund for Teachers. A gift of the Hyman Aronowitz Family Association in memory of the late Hyman Aronowitz, whose six daughters attended the Conservatory. When the income from the fund has reached a specified amount, it is to be used annually for the benefit of one or more teachers selected by the President of the Conservatory. The Fund is open to subscription by friends and the public.

LOANS

Grants-in-Aid

Mr. and Mrs. Philip R. Allen Endowment. A gift, the income of which is to be used for loans to students.

The Alvan T. and Viola D. Fuller Fund. Established by a gift from the Alvan T. Fuller Foundation, the income to be used for grants-in-aid to students.

Beneficent Society Loans

The Beneficent Society of the New England Conservatory of Music has a fund available to lend to Juniors, Seniors, and graduate students of the Conservatory who have been properly recommended, for the purpose of assisting them with their tuition expenses. This fund is a revolving fund and is loaned, without interest, with the understanding that the loans will be repaid as soon as possible after graduation in order that they may be used again for other students needing help. Meetings for the consideration of loans will be held early in October and February. Application blanks may be obtained from the office of the Dean of the Undergraduate Division.

GENERAL REGULATIONS

Responsibility and authority for the admission, continuance, promotion and graduation of students is vested in the President, the Deans, and the Faculty Council. The New England Conservatory reserves the right to refuse, suspend or cancel the registration of any student whose acceptance or continued attendance is considered detrimental to the best interests of the student or of the college.

Students are expected to attend all classes and lessons regularly. When, in the opinion of any Faculty member, a student's attendance is unsatisfactory, the Dean will take appropriate action. An official excuse will be granted by the Registrar when evidence of sufficient cause is presented before the scheduled class or lesson time.

Changes of course or section and the addition or cancellation of courses are permitted only with the approval of the Dean. Courses cancelled without official approval will be recorded as failures. Permission for the above changes will not normally be granted after the second week of the semester. If such permission is given, a permanent grade will be recorded.

Programs for all recitals and concerts must be submitted to the President for approval at least three weeks in advance of the performance.

Students may not use practice rooms without permission from the Registrar.

All matters regarding tuition, fees and rentals are the responsibility of the Comptroller.

LIVING ACCOMMODATIONS

Excellent accommodations for men and women students are provided by the new residence building completed during 1960. The location of the dormitory and the new Harriet M. Spaulding Library, across the street from the main building, brings resident students into close proximity with all Conservatory activities.

The dormitory is an eight-story structure of reinforced concrete with brick exterior. The six bedroom floors are well-equipped for living and study. A complete infirmary, women's lounge, and laundry facilities are on the eighth floor.

On the street floor are the dining room and main lounge. Several practice rooms are located in the basement.

Residence Requirements In all cases, residence in the dormitory includes board.

Women: All undergraduate women not living at home, except those who hold the Bachelor's degree from another institution, are required to live in the dormitory. Other women students may also apply.

Men: In 1960-61, all Freshman men not living at home will be required to live in the Conservatory dormitory. In 1961-62, all Freshman and Sophomore men not living at home will be required to live in the dormitory. Other men students may also apply. The Y.M.C.A., adjacent to the Conservatory, and many other rooming houses in the vicinity provide suitable living quarters for men.

HARRIET M. SPAULDING LIBRARY

The Harriet M. Spaulding Library, completed in the summer of 1960, houses the main library's 8000 books and 14,000 scores, and the record library's 5600 recordings and tapes. Features of the library are a large reading room, a rare book room, seminar room, stacks for music, and eight listening rooms equipped with record players and tape recorders. A master console permits the broadcasting of recorded concerts to the reading lounge and seminar room.

Among the special collections are: *Musique de Chambre*, 12 portfolios of little-known chamber works; the Preston collection of the letters of 55 famous musicians; and nearly complete works of American composers George Chadwick and Frederick Converse, both former directors of the New England Conservatory. Instrumental collections include the Sargeant collection of 21 ancient instruments from China, Japan, India and Russia; and a chest of viols made under the direction of Arnold Dolmetsch.

Rare items to be found at the New England Conservatory are two copies of the first edition of Handel's *Messiah*, an Amati violin, a Guarnerius violoncello, and a virginal identified as the work of Hans (Johannes) Ruckers the younger, and dated 1620. Except for the decoration of the case, this instrument is an exact copy of a virginal in the South Kensington Museum.

The library maintains some 250 string, brass and woodwind instruments for use in the orchestra and wind ensemble, and for rental to students. A Dolmetsch harpsichord, c. 1907, is used for concert performances and for teaching. Another harpsichord is a valued museum piece.

Choral, orchestral and chamber music libraries are located in the main Conservatory building: the choral library, containing 1000 titles, and the orchestral library containing 2100 titles of scores and parts.

ORGANS

The Conservatory's facilities for organ study and practice consist of 14 instruments ranging from small practice organs to the 4-manual concert organ in Jordan Hall. Among the recent additions are:

The Aeolian-Skinner practice organ (1950) is a 2-manual instrument with exposed pipes for greater clarity. The action is electric.

The Rieger portable organ (1957) is an Austrian instrument of 21 stops and nearly 1200 pipes. It is voiced at a modest dynamic level and is particularly excellent for use in chamber concerts. The action is mechanical.

The Carr organ (1958), designed by Robert Noehren of the University of Michigan, is a 3-manual, 27 stop instrument with mechanical key-action and electric stop and coupler mechanism.

The Metzler organ (1960), built by the Metzler firm of Zurich, is a 2-manual organ with encased pipes and sensitive key-action.

GRADE SYSTEM

Grades, based on regular class work, examinations and attendance, are given for every subject at the end of each semester. The grades and their approximate numerical value are:

A	9.5 -10.00	C+	7.50-7.99
A-	9.0 - 9.49	C	7.00-7.49
B+	8.50- 8.99	D	6.00-6.99
B	8.00- 8.49	E	Failure

WP withdrew passing
WF withdrew failing

HONORS

Honors are awarded to graduates in the Undergraduate Division on the basis of scholastic average throughout the entire course.

Highest Honors Awarded to the person compiling the highest average

Honors with Distinction For an average of 9.0 or higher

Honors For an average between 8.60 and 8.99

RADIO AND TELEVISION

The Conservatory is a member of the Lowell Institute Cooperative Broadcasting Council and shares with others the facilities of Station WGBH-FM and TV. Once each month during the school year, the Conservatory presents students and Faculty in various forms of musical performance on WGBH-TV. The Conservatory presents weekly broadcasts from Jordan Hall of full-length concerts by students, Faculty, ensembles and performing organizations. These programs are also heard over WAMC in Albany, New York.

PLACEMENT BUREAU

The Placement Bureau provides, for graduating students and alumni, a wide variety of opportunities for professional positions throughout the country. The Bureau has been especially successful in placing musicians in public and private schools and in symphony orchestras. The Bureau prepares for each graduate a dossier of information concerning his education and experience. These credentials are kept on permanent file and are available to support future applications for new positions.

In addition to recommending candidates for permanent positions, the Placement Bureau helps students secure part-time positions in churches, orchestras and choruses, as well as other forms of employment.

SUMMER SCHOOL

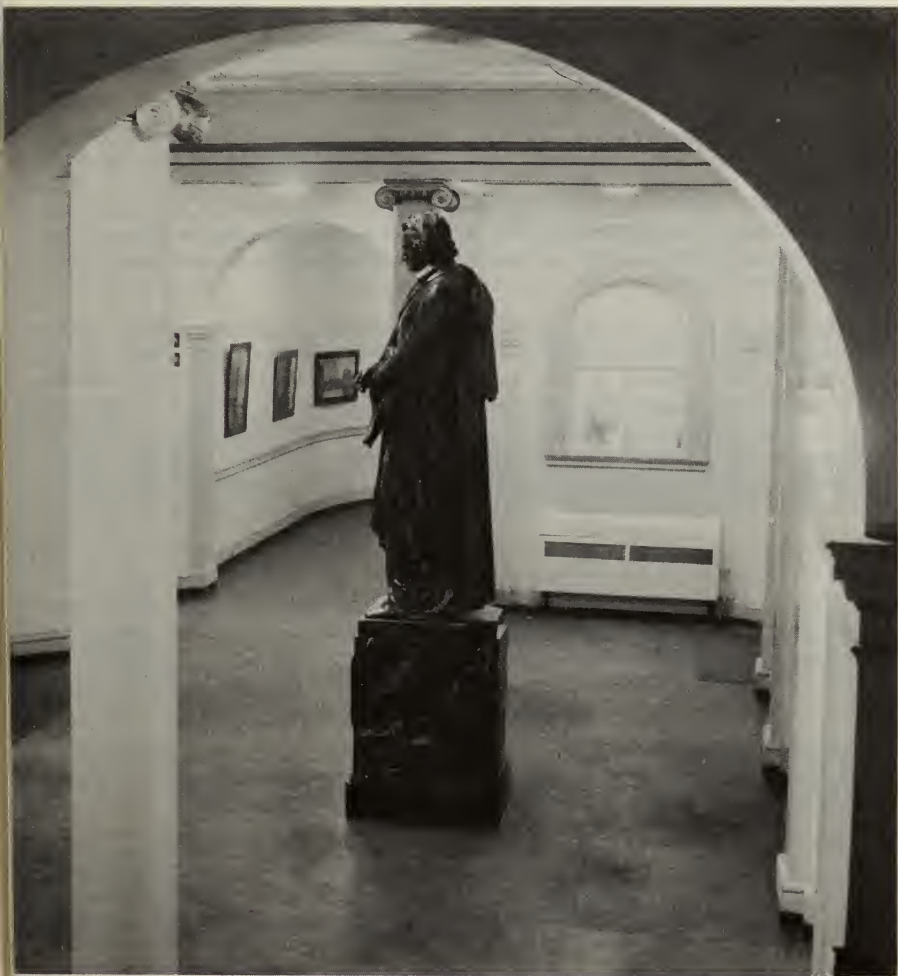
The New England Conservatory has a six-week summer school which offers opportunity for class and private study in a wide range of subjects. A special feature of the summer school is the Master-Teacher seminars in specific areas: Piano, Voice, Organ, and Music Education, in which nationally known authorities participate. For full information about summer study, write to the Dean of Summer School.

VETERANS

The New England Conservatory of Music is approved by the Veterans Administration and will accept qualified veterans for the training under P.L. 550 and 894.

Certain credits will be allowed for musical experience obtained in the armed services and for any applicable courses taken through U.S.A.F.I.

All inquiries about training under veterans benefits should be directed to the Veterans Counselor.



Beethoven, main corridor

FACULTY NOTES

JAMES ALIFERIS, *President* Studied violin and piano at Cleveland Institute of Music; B.S., M.A. (Western Reserve University); Ph.D. (University of Iowa). Theory, counterpoint, fugue with Melville Smith. Composition with Arthur Shepherd, Philip Greely Clapp. Music psychology with Carl Seashore, Arnold Small. Instructor in theory and choral director, Western Reserve University. Research Assistant, Research Associate, University of Iowa. Ranney Fellowship for study in Europe. Berkshire Music Center, studied conducting with Serge Koussevitzky and was assistant to Paul Hindemith. Grant from Fund for the Advancement of Education of the Ford Foundation. Assistant Professor, University of Minnesota, 1946; Full Professor, 1954; Conductor, University Chorus and Chamber Singers; professor of graduate composition. Choral Director, Berkshire Music Center. Guest conductor, Minneapolis Symphony Orchestra. Conductor of opera productions, Walker Art Center and University of Minnesota. Author of Aliferis Music Achievement Tests (U. of Minn. Press).

CHESTER W. WILLIAMS, *Executive Dean and Dean of the Graduate Division* A.B. (Oberlin), A.M. (Harvard). Oboe with Alfred Barthel. Conducting and theory with Archibald Davison, Walter Piston, G. Wallace Woodworth, A. Tillman Meritt. Instructor, Grinnell College; Associate Professor, Cornell College, Iowa. Former Conductor, Wayland-Weston-Sudbury Community Chorus. Director, Harvard Musical Association Orchestra. Regional Vice-President, NASM, 1958, 1959, 1960.

FLORENCE A. DUNN *Dean of Women* Associate in Science (Larson Junior College), B.M. (N.E.C.). Organ with Pauline Voorhees, George Faxon. Composition with Cornelius Johns. Faculty, Pine Cobble School, Williamstown; Emma Willard School, 1945-47; Brookline Public Schools, 1952-53. Staff and faculty, Berkshire Music Center, since 1952. Church organist, Connecticut, Massachusetts, New York. Accompanist, Cecilia Society, 1952-59; N.E.C. Chorus, 1948-51; Chorus Pro Musica, since 1953. Conductor, Canterbury Chorus, Trinity Church, since 1959.

* * * * *

VIRGINIA PAYTON BACON Certificate (Institute of Musical Art of the Juilliard School), Mannes School. Cello with Willem Willeke, Lieff Rosanoff, Alfred Zighera, Maurice Eisenberg. Member, San Diego Symphony. Instructor of cello, Groton School, 1941-56; Cummington School of the Arts, 1954-56; Longy School of Music, since 1944. Solo and chamber music recitalist.

BERNARD BARBEAU Diploma, B.M., M.M. (N.E.C.). Voice with William Whitney, Martial Singher. Coaching with Fritz Lehman. Aspen Music Festival, 1952-53. Voice teacher, Perkins Institute for the Blind, since 1949.

DAVID BARNETT B.A. (Columbia College), Mus.D. (Elon College, N.C.); Diplomas from Juilliard School of Music, Curtis Institute of Music, Ecole Normale de Musique. Piano with Howard Brockway, Berthe Bert, Alfred Cortot. Composition with Rosario Scalero, Rubin Goldmark, Paul Dukas. Director of Music, Thomas School, Conn., 1935-46. Faculty, Harvard University, 1954-59; Wellesley College, since 1936; Columbia University (summer sessions), since 1948. Compositions for piano, voice, and instruments published by Salabert (Paris), Evans (Boston), and Oxford University Press. Soloist with St. Louis, Cincinnati, Boston Symphony Orchestras, Orchestre Symphonique de Paris. Appearances in

Carnegie and Town Halls, New York; Jordan Hall, Boston. Tours of Midwest and South. Recordings.

DR. SAMUEL BOGOCH M.D. (University of Toronto), Ph.D. (Harvard). Department of Psychiatry, Harvard Medical School, since 1956; Senior Psychiatrist and Director of Neurochemical Research Laboratory, Massachusetts Mental Health Center, since 1956.

ROBERT BRINK Malkin Conservatory of Music, Harvard University, Boston University, N.E.C. Violin with Jacques Malkin, Albert Spalding. Theory with Nicholas Slonimsky, Suzanne Block. Composition with R. Henning. Piano with Jules Wolfers. Faculty, Boston University School of Fine and Applied Arts, 1954-59. Member, Brink-Pinkham Duo, Hamden Trio, Brink-Barker. Concertmaster, Cambridge Festival Orchestra. Annual concert tours in United States, Canada, Europe. Solo radio appearances on CBS, CBC (Canada). Recordings.

RICHARD BURGIN Artist's Diploma (Imperial Conservatory of St. Petersburg). Violin with Isadore Lotte, Joseph Joachim, Leopold Auer. Concertmaster, Helsingfors, Finland. Solo recitals and appearances in Russia, Sweden, Norway, Denmark. Faculty, Wellesley College, 1934-52. Concertmaster and Associate Conductor, Boston Symphony Orchestra.

GINO CIOFFI Conservatory of Naples, St. Cecilia Conservatory, Rome. Principal clarinet with Pittsburgh Symphony, Cleveland Orchestra, New York Philharmonic, NBC Symphony under Toscanini, Metropolitan Opera Orchestra. Faculty, Berkshire Music Center. Principal clarinet, Boston Symphony Orchestra.

ANDRE COME Trumpet with Marcel LaFosse. Member, United States Air Force Band, Baltimore Symphony Orchestra. Member, Boston Symphony Orchestra since 1957.

F. JUDD COOKE A.B. (Yale), Mus.B. with highest honours (University of Edinburgh, with Sir Donald F. Tovey). Composition with Charles M. Loeffler. Violoncello with Emmeran Stoeber. Piano with Inge R. Ringnes, Anne L. Fyffe. Organ with Rebecca Burgner. Visiting Professor, Yale University, 1959-60. Organist and Choirmaster.

CAMILLE COPPEZ Academy of Music, Grammont, Belgium. Trumpet with Franz Wangermee (Brussels), Eugene Foveau (Paris), Georges Mager. Handel and Haydn Society Orchestra, People's Symphony Orchestra.

MALCOLM L. CREIGHTON Bowdoin College, Diploma (N.E.C.), B.Mus., M.Mus. (Northwestern University). Piano with Howard Goding, Louis Crowder, Gui Mombaerts. Teacher of piano, Northwestern University Preparatory Department, 1942-43; faculty, Wheaton College, 1949.

WILLIAM H. CURTIS B.M. (Boston University). Violin with Richard Burgin. Contrabass with Georges Moleux. Member, Boston Pops Orchestra, Cambridge Festival Orchestra, Rhode Island Philharmonic, WBZ-TV Orchestra. Registrar and faculty, Berklee School of Music, since 1948. Author of "A Modern Method for String Bass."

ELEANOR DAVIS Soloist's Diploma, B.M., M.M. (N.E.C.). Voice with Cleora Wood, Alice Stevens. Opera with Boris Goldovsky. Repertoire with Felix Wolfes, Povla Frijsh. Voice instructor, Wellesley College since 1956. Major roles at Berkshire Music Center, Academy of Arts (Philadelphia), New England Opera Theatre. Soloist with orchestras, Harvard-Radcliffe Chorus, Handel and Haydn Society, M.I.T. Chorus and Orchestra. Recitals in Boston and New York. Member, Opera Miniatures Quartet. Recordings.

JEAN M. DEMOS A.B. (University of Washington), A.M. (Columbia University), A.M. (Radcliffe), University of Florence, Italy. Instructor in English, University of Washington; head of English Department, Central Washington College of Education; Administrative Assistant, Radcliffe College; Associate Dean and Dean of Graduate Students, N.E.C., 1953-60.

JOSEPH de PASQUALE Graduate, Curtis Institute of Music. Viola with Max Aronoff, William Primrose. Chamber music with Louis Bailly. American Broadcasting System Orchestra, 1945-47. Faculty, Hartt College of Music, 1950-53; Berkshire Music Center, since 1947. Principal viola, Boston Symphony Orchestra.

LORNA COOKE de VARON A.B. (Wellesley College), A.M. (Radcliffe College). Voice with Olga Averino, Irene Wilson, Conrad Bas. Piano with David Barnett, Edyth G. Waxberg. Organ with Carl Weinrich. Conducting with G. Wallace Woodworth, Robert Shaw. Composition with A. T. Davison, Walter Piston, Nadia Boulanger. Assistant Conductor, Radcliffe Choral Society and Harvard-Radcliffe Choir. Conductor, Bryn Mawr College Choir and Assistant Professor of Music, 1943-47. Faculty, Berkshire Music Center, since 1952. Guest conductor of New England high school and preparatory school choral festivals.

SAM DI BONAVENTURA B.S. (Juilliard School of Music); B.M., M.M. (Yale University). Composition and theory with Frederick Jacobi, Vincent Persichetti, Robert Ward, Paul Hindemith, Quincy Porter, Richard Donovan, Walter Piston. History with John Ward, A. T. Merritt, Nino Pirrotta. Violin with Joseph Fuchs. Assistant Professor, Mississippi Southern College, 1954-56; Head of Theory Department, Neighborhood Music School, New Haven, 1952-54; Teaching Fellow, Yale University School of Music, 1952-54; Teaching Fellow, Harvard University Graduate School of Arts and Sciences, since 1957. Violinist, San Antonio Symphony, 1946-48; New Haven Symphony, 1951-54. Performances of original works by Austin (Texas) Symphony Orchestra, Cincinnati Brass Ensemble, Yale University Chorus, New Haven Symphony, and others.

JAMES DIXON B.M., M.A. (State University of Iowa). Conductor, 7th Army Symphony Orchestra, Germany, 1953-54; guest conductor, Tri-City Symphony Orchestra; Conductor, Symphony Orchestra, State University of Iowa, 1954-59; guest conductor, National Orchestra and Radio Orchestra, Athens, Greece. Elizabeth Sprague Coolidge International Medal for conducting. Honorary member, Bruckner Society of America.

JEAN DRABIK B.M., M.M. (N.E.C.). Voice with Jean Trigg, George Harris, Mme. Marie Sundelius. Teacher of voice, Cambridge School, Weston, Mass., 1950-53. Coach, Berkshire Music Center, 1946-47. Concert and church soloist.

DORIOT ANTHONY DWYER Mus.B. (Eastman School of Music). Flute with Liegl, Barrere, Mariano, Kincaid. Member, Los Angeles Philharmonic, National Symphony Orchestra, Alice Ehler's Ancient Instrumental Ensemble. Appointed by Bruno Walter first flute of Hollywood Bowl Orchestra. Principal flute, Boston Symphony Orchestra. Member, Boston Woodwind Quintet. Recordings.

JOHN FESPERMAN B.S. (Davidson College), B. Mus. (Yale University School of Music), Certificate in Harpsichord, (Mozarteum Zomerakademie). Harpsichord and organ with Gustav Leonhardt, Robert Noehren. Theory with Paul Hindemith. Bach repertoire with Ralph Kirkpatrick. Organ design with D. A. Flentrop. Fulbright scholar, Amsterdam Conservatory, 1955-56. Director of Music, Marquand Chapel, Yale University; Conductor, Marquand Cantata Choir and Chamber Orchestra, 1949-51. Visiting Professor of Music, Davidson College,

1954-55; Associate Professor of Music, Alabama College, 1956-59. Recitals in Germany, The Netherlands, United States; lectures on organ design. Author of *The Organ as Musical Medium*.

EVERETT FIRTH B.M., honors with distinction (N.E.C.), Juilliard School of Music. Timpani and percussion with Saul Goodman, Roman Szulc, George Stone, Lawrence White. Chamber music concert appearances throughout New England. Faculty, Berkshire Music Center, since 1953. Member, New England Opera Theatre Orchestra, Zimble Sinfonietta. Principal timpanist, Boston Symphony Orchestra, Boston Pops Orchestra.

CORINNE FLAVIN N.E.C. Cello with Ferdinand Sorenson, A. C. Dounis, Alfred Zighera. Member, Springfield Symphony, Rhode Island Philharmonic. Solo and trio concerts throughout New England.

LISA FREDRICK B.A., cum laude, (Smith College), Full Certificate (Dalroze School). Piano with Edward L. Mobbs, Carol Robinson. Voice with Alfred A. Finch, William Gephart. Choral conducting with Elaine Brown. Contemporary theory and literature with Alvin Etler. Counterpoint with Israel Citkowitz. Director of Music, Springside School, Philadelphia, 1957-59.

ARTHUR FLAGLER FULTZ A.B. (Baker University), B.D. (Garrett Biblical Institute), M.A. (Boston University), Registered Music Therapist. Piano with Alfred Hubach, Sol Alberti, H. Augustine Smith. Organ with Stanley Martin, Eric Delamarter. Theory with Sir Carl Busch. Church music with Peter Lutkin. President, National Association for Music Therapy, 1954-56. Director, Clinical Affiliations in Music Therapy, Boston State Hospital. Consultant in Music Therapy, Metropolitan State Hospital. Organist and Choirmaster.

WILLIAM GIBSON Artist's Diploma (Curtis Institute of Music). Trombone with Charles E. Gerhard. Orchestral repertoire and interpretation with Marcel Tabuteau. Solfege with Rene L. Miquelle. Orchestra with Fritz Reiner, Alexander Hilsberg. First trombone with Pittsburgh Symphony, Indianapolis Symphony, New York City Center Symphony and Opera, National Symphony of Washington, D.C. Member, Philadelphia Orchestra. Faculty, Pennsylvania College for Women, 1951-55; Carnegie Institute of Technology, 1944-46, 1948-55. Principal trombone, Boston Symphony Orchestra.

JEANNETTE GIGUERE Diploma, Soloist's Diploma (N.E.C.); Soloist's Diploma (American Conservatory, Fontainebleau); Normal School, Paris. Piano with Madame Antoinette Szumowska, Izidore Philippe, Harold Bauer, Alfred Cortot.

FERNAND GILLET Graduate, first prize in oboe and first medal in solfege, Paris Conservatory. Oboe with Georges Gillet. First oboe, Paris Grand Opera, Concerts Lamoureux, Concerts Koussevitzky, Concerts Staram, Paris. European tours. Founder, Decem Chamber Music Group. Solo oboe, Boston Symphony Orchestra, 1925-46. Officier d'Academie, Officier de l'Instruction Publique for distinguished service to music.

MARIE GILLET Diploma with honors (N.E.C.). Piano with George Proctor, François M. Gaillard, Denise Mollié.

ALICE GIROUARD Diploma with honors, Soloist's Diploma (N.E.C.). Voice with Charles Bennett, Arthur Wilson, Cleora Wood. Piano with Henry Wilder, George Proctor. Piano accompaniment with Wallace Goodrich.

HOWARD GODING Diploma, Soloist's Diploma (N.E.C.). Winner of Mason and Hamlin Prize. Piano with George Proctor. Concert and recital appearances

throughout the country as soloist and with chamber music groups. Soloist with the Boston Symphony Orchestra and other orchestras.

BORIS GOLDOVSKY Artist's Diploma with high honors (Liszt Academy of Music, Budapest), Diploma (Curtis Institute of Music). Piano with August Kipp, Leonide Kreutzer, Artur Schnabel, Ernst von Dohnányi. Concert tours and appearances with orchestras in Europe. Operatic direction in Philadelphia and Cleveland. Musical Director of Opera School, Berkshire Music Center. Artistic Director, New England Opera Theatre. Master of ceremonies of the Saturday broadcasts of the Metropolitan Opera. Lectures and concert tours throughout United States.

RALPH GOMBERG Curtis Institute of Music. Principal oboe, All-American Youth Orchestra under Stokowski, Baltimore Symphony, New York Symphony, Mutual Broadcasting Orchestra. Principal, Boston Symphony Orchestra since 1949.

UTA GRAF Graduate, staatlich geprüfte Privatmusiklehrerin, Gesang. Voice with Ria Ginster, Helene Schlusnus, Gibner King, Margarita Mayer. Drama with Charlotte Busch-Gadski, Anna Bahr-Mildenburg. Coaching with Wilhelm Schuechter, Paul Meyer, Erich Itor Kahn, Jan Behr, Thomas Mayer, Paul Breisach, Fausto Cleva, Felix Popper. Piano with George Kuhlmann. Faculty, Vassar College, 1949; Pennsylvania College for Women, 1953. Artist in residence, Aspen Music School, 1950. Member, Düsseldorf, Aachen, Köln opera houses, San Francisco Opera Company, Royal Opera Covent Garden, Netherlands Opera. Operatic, recital and concert appearances in Europe, United States, South America. Recordings.

WILLIAM GRASS DePauw University; B.M. with honors, M.M. (N.E.C.). Flute with A. Tipton, J. Pappoutsakis, G. Laurent. Chamber music with R. Mazzeo, F. Gillet. Member, Philippine Islands orchestra, Rhode Island Philharmonic, Portland (Maine) Symphony, Boston Pops Orchestra, Zimmler Sinfonietta, Pro Arte Woodwind Quartet, Springfield Symphony, 1952-57. Instructor of flute and ensemble music, Smith College, since 1955. Faculty, All Newton Music School, since 1956; Milton Academy, since 1957; Dana Hall, since 1959. Solo and chamber music performances. Opera and theatre orchestras.

FLORENCE HARTNETT Diploma in Organ, Diploma in Piano (N.E.C.). Organ with Homer Humphrey. Piano with Alfred De Voto, Ernest Hutcheson, Albion Metcalf. Concert appearances as soloist and accompanist.

BETTY HILKER B.M. (N.E.C.). Piano with Howard Goding.

FREDERICK JAGEL Voice with Vincenzo Portanova, Adele Borghi, Corace Cataldi-Tassoni, William Brady. Opera with Carlo Peroni, Riccardo Dallera. Lieder with Victor Ernst Wolff, Kurt Schindler. Opera in Italy, Holland, South America, San Francisco, Chicago. Leading tenor, Metropolitan Opera Company, 1927-51. Song recitals throughout United States and concerts with leading symphony orchestras.

ALEXANDRA JASKOLSKI Teacher's Diploma with honors in ensemble, B.M. with honors, (N.E.C.). Piano with Lucille Monaghan, Howard Goding, Miklos Schwalb.

PAUL F. KEANEY Longy School of Music. Horn with Willem Valkenier. Faculty, Longy School of Music, 1939-43; Boston Center for Adult Education, 1952-56; Boston Music School, since 1940. Member, Boston Symphony Orchestra since 1937.

VIRGINIA KLÖTZLE Diploma (N.E.C.). Piano with Beveridge Webster, Richard Stevens.

ALFRED KRIPS Violin with Willy Hess. Member, Berlin State Opera Orchestra. Faculty, Berkshire Music Center since 1940. First violinist, Boston String Quartet. Boston Symphony Orchestra since 1934, Assistant Concertmaster since 1946.

FRANCES B. LANIER A.B. (University of Oregon), M.M. (N.E.C.). Violin with Rex Underwood, Harrison Keller, Adolph Busch, Georges Enesco. Beebe Scholarship, 1938. Soloist with Portland (Oregon) Symphony, Boston Pops Orchestra. Member, Lanier String Quartet, 1940-48. Concert appearances throughout United States. Faculty, Longy School of Music, 1942-46; Groton School, 1940-59. Director, N.E.C. Preparatory Department since 1956.

LOTTIE H. LENN University of Frankfurt, Germany; German Institute of Fine Arts, Florence. Art critic, book reviewer, and contributor of articles on art.

MARGARET MASON Soloist's Diploma, honors with distinction, M.M. (N.E.C.). Piano with Stuart Mason, Pierre Luboshutz, Lazare Levy (Paris). Composition with Frederick Converse. Counterpoint with Georges Caussade (Paris).

ROSARIO MAZZEO Clarinet with Gaston Hemelin. Faculty, Longy School of Music, 1935-46; Berkshire Music Center, since 1940. Founder, Boston Chamber Music Society. Member, Boston Symphony Orchestra.

CARL McKINLEY Mus.B. (Knox College), A.B. (Harvard), Mus.D. (Knox College). Organ with Gaston Dethier. Conducting with Walter Rothwell. Composition with Rubin Goldmark, Nadia Boulanger, Edward B. Hill. Guggenheim Travelling Fellowship for two years. Composer for orchestra and organ. Church organist and organ recitalist. Organist and Choirmaster, The Old South Church since 1931.

GLADYS CHILDS MILLER Teacher's and Soloist's Diploma, B.M. (N.E.C.). Voice with Charles White, Rulon Robison, Morris Williams, Frank E. Miller. Assistant to Dr. Miller, New York, 1926-28. Appearances in Boston and New York.

GEORGES E. MOLEUX Diploma, first prizes in contrabass and clarinet (Paris Conservatoire). Contrabass with Ed. Nanny. Clarinet with P. Minart, H. Paradis, Aug. Perrier. Faculty, Berkshire Music Center, since 1940. Contrabass soloist, Concerts Classiques of Monte Carlo. Clarinet soloist, Opera of Monte Carlo. Principal contrabass, Concerts Pasdeloup, Paris. Officier d'Academie for distinguished service to music. Principal contrabass, Boston Symphony Orchestra. Recordings.

LUCILLE MONAGHAN Diploma with special honors in ensemble, Soloist's Diploma with highest honors (N.E.C.). Piano with Richard Stevens, Harold Bauer; Nadia Boulanger, Lazare Levy (Paris); Irene Scharrer, Franz Osborn (London). Composition with Frederick Converse. Winner of Mason and Hamlin prize. Beebe Scholarship for foreign study and travel. Concert appearances in United States. Soloist, Boston Symphony Orchestra, Boston Pops Orchestra.

MAC MORGAN B.M., Performer's Diploma, Artist's Diploma (Eastman School of Music). Performances with New York City Opera, NBC Opera Company, New England Opera Theatre. Concert tours in United States and Canada. Solo appearances with major orchestras including the New York Philharmonic and Boston Symphony.

JOHN MORIARTY B.M. with highest honors (N.E.C.), Brandeis University. Winner of Chadwick Medal. Piano with Miklos Schwalb, Donald Smith, Egon Petri, Paolo Denza (Naples), Carlo Zecchi (Rome). Musicology with Erwin Bodkey. French vocal repertoire with Pierre Bernac (Paris); German vocal repertoire with Maria H. Elsberg. Winner of Beebe Award for European study. Recitals in Europe and United States. Radio and television concerts. Soloist with Boston Pops Orchestra, Radio Eirann Orchestra. Chamber music concerts. Musical and stage director for opera performances. Assistant Conductor, Sante Fe Opera Company.

ROLAND NADEAU B.M., M.M. (N.E.C.). Piano with Howard Goding. Two-piano repertoire with Luboshutz & Nemenoff. Theory with Carl McKinley, F. Judd Cooke. Concert appearances in eastern United States. Television lecture-recitals.

MILLARD NEIGER B.M. (N.E.C.). Trombone with M. Dittert, J. Coffey, J. Raichman. Solfege with G. Dufresne. Former member, Robert Shaw Chorale and Concert Orchestra, Boston Pops Tour Orchestra, New Orleans Symphony. Theater, opera, and concert orchestras in Boston.

JOHANNA H. OLDENBURG University of Hamburg, University of Munich. Translator. Radio work.

ERNST PANENKA Diploma (Vienna Academy of Music). Member, Volksoper Orchester, Vienna, 1926-29. Member, Boston Symphony Orchestra.

JAMES PAPPOUTSAKIS N.E.C. Flute with Georges Laurent. Faculty, Longy School of Music, since 1939; Wellesley College, since 1949; Boston Conservatory, since 1951. Solo flutist, Boston Pops Orchestra. Soloist, Zimmler Sinfonietta, Central and South America; Cambridge Society for Early Music. Member, Berkshire Woodwind Ensemble. Member, Boston Symphony Orchestra.

LOUISE PAPPOUTSAKIS Graduate, National Conservatory of Paris. Harp with Bernard Zighera, Marcel Tournier (Paris). Faculty, Wellesley College, since 1957. Member, Boston Pops Orchestra, Boston Symphony Orchestra, 1937-38.

EDWARD F. PERRY A.B., A.M. (Amherst), A.M. (Harvard). Instructor, Lake Forest College, 1933-39; Massachusetts Institute of Technology, 1940-46; Simmons College, 1947-48. Assistant Professor, Boston University since 1948.

THOMAS H. PHILIPS, JR. A.B. cum laude, M.A. (Harvard), Yale School of Music, Longy School of Music, Berkshire Music Center. Conducting with G. Wallace Woodworth, Francis Findlay, Hans Swarowsky. Stage direction with Boris Goldovsky. Voice with Olga Averino. Clarinet with Keith Wilson. Composition with Randall Thompson. Fulbright Scholar, Akademie für Musik und Darstellende Kunst, Vienna. Formerly, Opera Workshop Director, Longy School of Music; Choral and Stage Director, Seagle Colony; Choir Director, Harvard-Epworth Methodist Church; Musical Director, Brattle Theater; pianist-conductor, Theatre Guild, Inc. Assistant to Boris Goldovsky, New England Opera Theatre. Director of Music and Dramatics, Browne and Nichols School.

DANIEL PINKHAM A.B., M.A. (Harvard), Berkshire Music Center, Longy School of Music. Composition with Walter Piston, Aaron Copland, Arthur Honegger, Samuel Barber, Nadia Boulanger. Organ with E. Power Biggs. Harpsichord with Claude Jean Chiasson, Putnam Aldrich, Wanda Landowska. Choral conducting with G. Wallace Woodworth. Orchestral conducting with Stanley Chapple. Fulbright Fellowship, 1950. Visiting lecturer, Harvard Uni-

- versity, 1957-58. Faculty, Boston University, since 1954; Simmons College since 1953. Music Director, King's Chapel, Boston. Conductor, Cambridge Festival Orchestra. Harpsichordist, Brink-Pinkham Duo. Frequent appearances with Boston Symphony Orchestra. Compositions include, *Violin Concerto*, *Piano Concertino*, cantatas, choral pieces, chamber works, film scores.
- AYRTON PINTO** B.Mus. (Brazilian Conservatory of Music), M.M., Artist's Diploma (N.E.C.), Violin with Yolanda P. de F. Neves (Rio de Janeiro), Richard Burgin. Concert and radio appearances in Brazil. Recitals and chamber music in New England and on television. Soloist, Boston Pops Orchestra. Member, Boston Symphony Orchestra.
- JEAN POOLE** B.A. (University of Rochester), M.A. (Columbia University), Harvard University, Boston University, Berkshire Music Center. Piano with Max Landow, Sandor Vas, Mme. Simone Barère, Robert Pace. Faculty, New York Institute for the Education of the Blind, 1950-54; South End Music Center, 1954-56; Beaver Country Day School, since 1955. European tour for State Department and Special Services. Recitals, Gardner Museum, Radcliffe Graduate Center.
- RAFAEL PORRAS** Accordion with Pietro, Gaviani. Theory and piano with Willem Frank. Dance band work in Boston, New York.
- RUTH POSSELT** Violin with Ondricek, Enesco, Thibaud. Debut in Carnegie Hall; introduced in Europe by Pierre Monteux and the Orchestre Symphonique de Paris; in Spain under the auspices of Pablo Casals. Recitals, chamber music concerts, appearances as soloist with orchestras throughout Europe and United States. Member, Bel Arte Trio. Faculty, Berkshire Music Center, since 1950; Wellesley College, since 1952. Recordings.
- RALPH POTTLE** B.Mus., B.A. (Southeastern Louisiana College), M.M. (N.E.C.). French horn with W. Valkenier. Winner of Fulbright award for study in Vienna. Faculty, Louisiana State University, 1955-57; Boston University, 1957-59. Member, San Antonio Symphony, Baton Rouge Civic Symphony, Boston Civic Symphony, Rhode Island Philharmonic, Springfield Symphony, National Symphony Orchestra (Washington, D.C.).
- GUY PRINCIPATO** Boston University, LL.D. (Suffolk University Law School). Private study with Walter Vreeland. Popular and classical guitar on radio and television, hotel orchestras. Classical guitar recitals.
- THOMAS PROCTER** B.A., M.M. (University of Manchester, England), Ph.D. (Harvard), University of Berlin, University of Heidelberg, Collège de France. Faculty, Williams College, 1920-21; Babson Institute, 1955-56; University of North Carolina, 1952-53; Professor Emeritus, Wellesley College, 1921-52.
- DOROTHY RICHARDS** Diploma (N.E.C.). Voice with Clarence B. Shirley. Head of Voice Department, South Shore Music School, 1928-39. Church and oratorio soloist.
- SIMONE RIVIÈRE** A.B., LL.B., LL.M. (Bordeaux University), Diploma (Institute of Phonetics of Paris). Voice with Claire Croizat (Paris), Isabel French, Greta B. Milk. Recipient of *Palmes academiques* for achievement in teaching. Lectures and broadcasts on radio. Concerts of recitations and songs throughout New England.
- RICHARD B. ROSEWALL** B.S., Ed.M. (University of Minnesota). Teaching Fellow, University of Minnesota, 1951-52. Supervisor and Director of Vocal

Music, Little Falls (Minn.) High School. Class and private voice, University of Minnesota, 1952-54. Conductor, Choral Union; Director of Opera; private and class voice, Indiana State Teachers College, 1956-59.

COLETTE RUSHFORD Diploma (N.E.C.), Mus.B., Mus.M. (Boston University). Harp with Bernard Zighera. Soloist, Berkshire Music Center, Boston Chamber Orchestra. Member, Boston Concert Ensemble. Harpist, Boston Civic Symphony, New England Philharmonic Orchestra, Springfield (Mass.) Symphony, Portland (Maine) Symphony, Pioneer Valley Symphony.

BARBARA D. SCHEITZ Teacher's Diploma (Longy School of Music), B.M., M.M. (N.E.C.), Berkshire Music Center. Violin with Wolfe Wolfensohn, Alfred Krips. Ensemble with F. Judd Cooke, Georges Fouvel. Orchestral training with Malcolm Holmes, Richard Burgin. Faculty, South End Music School, 1953-54; Longy School of Music, 1949-53; Groton School since 1959. Member, New England Philharmonic Orchestra, 1951-52; Atlanta Symphony Orchestra, 1955-58; New Hampshire Music Festival Orchestra, 1956; Portland (Maine) Symphony Orchestra, 1958-59.

MIKLOS SCHWALB Artist's Diploma (Budapest Conservatory). Piano with Alexander Kovacs, Ernst von Dohnányi, Zoltán Kodály, Leo Weiner (Budapest). Concert and radio work in Europe. Appearances as soloist and recitalist, United States and Puerto Rico. Television concerts. Recordings.

HERBERT SILVERMAN B.M. (N.E.C.), Ed.M. (Harvard), Ed.D. (Boston University). Studied with Hugo Leichtentritt, Louis Kloepfel. Conductor, Boston Madrigal Society. Instructor, Boston Public Schools, 1939-42; Supervisor, Westerly (R.I.) Schools, 1946-47; Associate Director, Boston University Workshops in Music Education. Director of Music, Malden Public Schools, since 1947. Contributor to state and national periodicals.

DONALD SMITH Diploma, M.M. (N.E.C.). Piano with Louis Cornell, Egon Petri. Organ with Henry M. Dunham, Francis Snow. Church organist and choir director.

RHODORA B. SMITH Diploma, B.M., M.M. (N.E.C.). Voice with Cleora Wood, Marie Sundelius, Maria Elsberg, Gladys Miller. Soloist, Boston Pops Orchestra. Recital appearances in Boston. Church choir director.

WARREN STOREY SMITH Graduate, Faelten Pianoforte School. Piano with Carl Faelten. Theory with Reinhold Faelten. Composer of orchestral and chamber works, piano pieces and songs. Formerly, music critic, *Boston Evening Transcript*; music editor, *Boston Post*. Contributor to music periodicals, *Grove's Dictionary of Music and Musicians*, *Encyclopaedia Britannica*. Appearances on Boston Symphony Orchestra and New York Philharmonic broadcasts; Metropolitan Opera Quiz and Round Table. Honorary member, Bruckner Society of America; recipient of Bruckner medal.

CARLO SORESINA Doctor of Science (University of Turin). Instructor, Harvard University Extension Courses, 1938-39. Lecturer in colleges throughout Massachusetts.

LOUIS SPEYER Diploma, first prize in oboe (Paris Conservatory). Conductor of chamber orchestras at Berkshire Music Center; Sanders Theatre, Cambridge; Pops Concerts. Music Director, Berkshire Woodwind Ensemble. Recipient, medal of "Reconnaissance Française" and French Legion of Honor; medal of the Elizabeth Coolidge Foundation of the Library of Congress, for eminent services to chamber music.

JAMES STAGLIANO Horn with Joseph Stagliano, Albert Stagliano. Principal horn, Detroit Symphony, Los Angeles Symphony, St. Louis Symphony, Chicago Symphony, NBC Symphony. Principal horn, Boston Symphony Orchestra since 1946.

ROBERT C. STUART N.E.C. Clarinet with Victor Polatschek. Chamber music with Fernand Gillet. Faculty, Milton Academy, since 1946; Longy School of Music, since 1957; All Newton Music School, since 1959; South End Music Center, 1948-58. Clarinetist, Houston Symphony, 1936-42. Member, Pro Arte Woodwind Quintet. School and theater concerts in Boston.

RICHARD B. SUMMERS B.M., M.M. (N.E.C.). Oboe with Fernand Gillet. Faculty, Brookline Music School, 1957-59; Wellesley Public Schools, 1958-59; Phillips Academy, since 1958; Longy School of Music, since 1959. Member, Houston Symphony, Florida Symphony, Hartford Symphony, Springfield Symphony, Rhode Island Philharmonic. Member, Pro Arte Woodwind Quintet. Solo and recital appearances in Boston and New England. Substitute member, Boston Symphony Orchestra, Boston Pops Orchestra. Opera and theater work.

WILLIAM A. TESSON Graduate, Bentley School of Accounting and Finance; B.M., M.M. (N.E.C.). Trombone with John Coffey. Theory and composition with F. Judd Cooke. Dance arrangements and band leader. First trombonist, touring with Ballet Russe de Monte Carlo. Former member, Boston Pops Orchestra. Substitute member, Boston Symphony Orchestra. Opera, ballet, summer theater orchestras.

WILLIAM B. VAN LENNEP A.B., A.M., Ph.D. (Harvard). Fellow, Folger Shakespeare Library, Washington, D.C. Research Associate, Huntington Library, San Marino, Cal. Curator of Theater Collection, Harvard, since 1940. Instructor in drama and theater, Harvard, since 1943; lectures, Northeastern University; University Extension lectures. Editor, *Theater Annual*, 1947-50. Advisory Board, *Theater Notebook*, 1949. Executive Board, Theater Library Association, 1950. Member, Society for Theater Research, Modern Languages Association. Author of books and articles.

FELIX VISCUGLIA B.M. (N.E.C.). Clarinet with Rosario Mazzeo. Faculty, Phillips Andover Academy, 1954-57; Phillips Exeter Academy, 1954-59; Governor Dummer Academy, 1958-59. Member, Boston Pops Orchestra. Solo and chamber music appearances in Boston and New England. Participant, Town Hall Music Festival Series, 1959-60. Recordings.

ROGER VOISIN Diploma (College St. Julien), Diploma with first prize in trumpet and solfège (Conservatoire de Musique). Trumpet with René Voisin, Marcel LaFosse. Faculty, Navy School of Music, 1941-43; Boston University, 1948-52; Berkshire Music Center, since 1950. Principal trumpet, Boston Symphony Orchestra. Recordings.

SHERMAN WALT University of Minnesota, Curtis Institute of Music. Bassoon with William Santucci, Ferdinando Del Negro. Chamber music with Marcel Tabateau. Faculty, Roosevelt College, 1949-51; Berkshire Music Center, since 1953. Former principal bassoon, Chicago Symphony Orchestra. Principal bassoon, Boston Symphony Orchestra, Boston Woodwind Quintet. Recordings.

LETA F. WHITNEY B.S. (Russell Sage College), B.M. (N.E.C.), Ed.M. (Harvard). Voice with William L. Whitney. Opera with Valentino Trinci (Florence). Opera, concert, church solo and lecture appearances in Italy and United States. Music instructor, Newton Public Schools, 1940-44; Supervisor of Ele-

mentary Music, Quincy Public Schools, 1943-46; Director of Music, North Quincy High School. Adjudicator at state festivals in New England.

DONALD WILLING Teacher's Certificate, Artist's Diploma (Peabody Conservatory of Music), Berkshire Music Center under Robert Shaw. Organ with Louis Robert, Charles M. Courboin, Virgil Fox. Composition with Howard R. Thatcher, Gustav Strube. Chairman, Organ Department, Trinity University, San Antonio. Organ recitalist, church organist, Maryland, Ohio, Texas. Concert appearances with Peabody Conservatory Orchestra, Cleveland Orchestra. European tour, 1957. Editor, *The Art of Organ Playing*.

FELIX WOLFES Leipzig Conservatory. Piano with Robert Teichmueller. Composition with Max Reger, Hans Pfitzner (Strassburg). Conductor of opera and concerts in Germany, France, Australia. Assistant Conductor, Metropolitan Opera Company, 1938-45. Faculty, Berkshire Music Center since 1941. Composer of songs and arranger of vocal scores of operas by Hans Pfitzner and Richard Strauss.

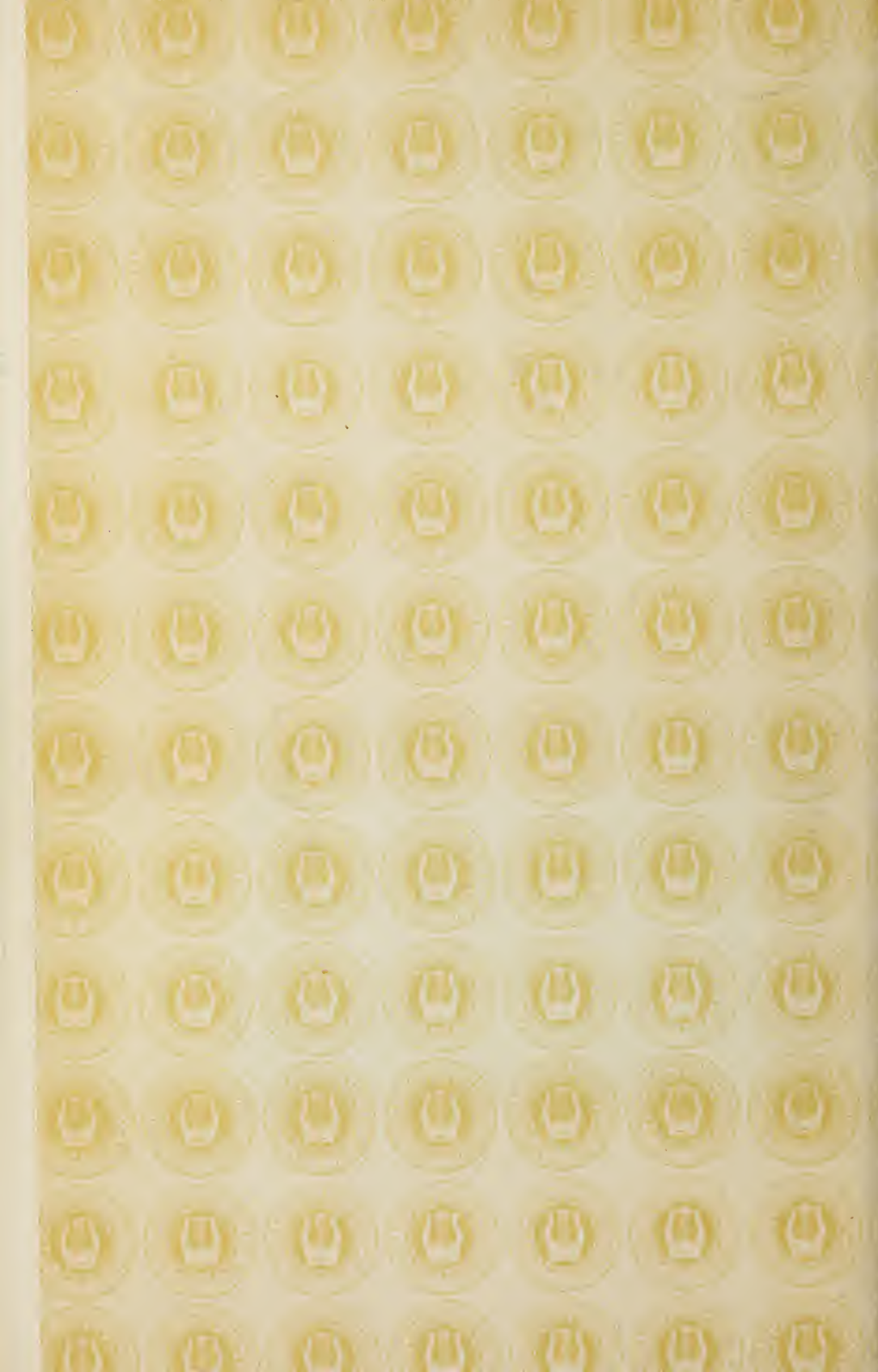
ALFRED ZIGHERA Diploma with first prize (Paris Conservatory). Violoncello with Jules Loeb. Ensemble with Lucien Capet. First violoncellist, Paris Conservatory Orchestra, Concerts Koussevitzky, Paris. Former member, Zighera Quartet, Paris; Boston String Quartet. Faculty, Wellesley College, since 1944; Berkshire Music Center, since 1940. Member, Boston Symphony Orchestra.

BERNARD ZIGHERA Diploma with first prize in piano, Diploma with first prize in harp (Paris Conservatory). Harp with Marcel Tournier. Piano with Isadore Philipp, Santiago Riera. Chamber music with Paul Chevillard, Lucien Capet. Member, Paris Conservatory Orchestra. Faculty, Berkshire Music Center since 1940, Longy School of Music, 1932-42. Concert tours in Europe and United States. First harpist, Boston Symphony Orchestra. Chevalier of the French Legion of Honor.



Brown Hall





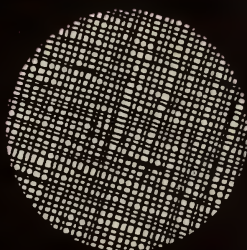
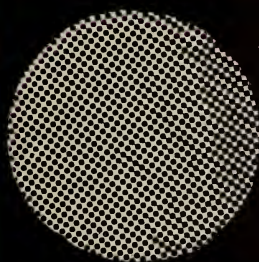
Miss Walden

CATALOGUE

1962

1963

**THE NEW ENGLAND
CONSERVATORY**



**A COLLEGE
OF MUSIC**

THE NEW ENGLAND
CONSERVATORY

A College of Music

Founded in 1867

*Member of the
New England Association of Colleges and Secondary Schools*

*Charter Member of the
National Association of Schools of Music*

290 HUNTINGTON AVENUE
BOSTON 15, MASSACHUSETTS

TABLE OF CONTENTS

Calendar	5
The Board of Trustees	6
Executive Committee	7
Administration	7
Faculty	8
Education at the New England Conservatory	20
The Undergraduate Division	22
Bachelor of Music Degree	22
Diploma	23
Requirements for Admission	23
Requirements for Promotion	25
Requirements for Graduation	25
Application and Registration	27
Curricula	27
The Graduate Division	37
Master of Music Degree	37
Requirements for Admission	37
Entrance Examinations	37
Requirements for the Degree	38
Curricula	39
Artist's Diploma	42
Requirements for Admission	42
Requirements for the Artist's Diploma	42
Application for Admission	43
Financial Assistance	43
Performing Organizations	44
Course Descriptions	45
Tuition and Fees	53
Financial Regulations	54
Scholarships, Special Awards, Loans	56
General Regulations	61
Living Accommodations	61
Harriet M. Spaulding Library	62
Organs	62
Grade System	63
Honors	63
Dean's List	63
Radio and Television	63
Placement Bureau	64
Summer School	64
Special Student Department	64
Veterans	64

CALENDAR 1962-1963

First Semester

September 17-22, Monday-Saturday	Orientation Week
September 24, Monday	Academic year begins
October 12, Friday	Columbus Day; Holiday
November 12, Monday	Veterans Day; Holiday
November 22, Thursday	Thanksgiving vacation begins
November 26, Monday	Classes resume
December 22, Saturday	Christmas vacation begins
January 7, Monday	Classes resume
January 18, Friday	First semester instruction ends
January 21, Monday	Midyear examinations begin
February 1, Friday	Midyear examinations end

Private lessons scheduled on October 12 and November 12, 22, 23, and 24 will be made up between January 21 and February 1.

Second Semester

February 4, Monday	Second semester begins
February 22, Friday	Washington's Birthday; Holiday
March 30, Saturday	Spring vacation begins
April 8, Monday	Classes resume
May 24, Friday	Last day of instruction
May 27, Monday	Final examinations begin
May 30, Thursday	Memorial Day; Holiday
June 4, Tuesday	Final examinations end
June 6, Thursday	Auditions for promotion begin
June 14, Friday	Auditions end
June 15, Saturday	Alumni Day
June 16, Sunday	Commencement Day
June 24, Monday	Summer School begins
August 3, Saturday	Summer School ends

Private lessons scheduled on February 22 will be made up between May 27 and June 7.

THE BOARD OF TRUSTEES

SHERWIN C. BADGER, *Chairman*

CHESTER W. WILLIAMS, *Ex Officio*

1962

EDWARD BALLANTINE
MRS. A. G. BUCKLIN
MRS. HENRY F. COLT
JOHN G. CUSHMAN
FRANCIS W. HATCH
JOHN LOWELL
EDWARD F. MAC NICHOL
JOHN R. MC LANE, JR.
MRS. GUIDO R. PERERA
GEORGE L. POWELL
EDWARD PEIRSON RICHARDSON
J. GREGORY SMITH
GEORGE L. STOUT
JOHN L. THORNDIKE
MRS. BYRON G. TOSI
WM. BRADFORD TRAFFORD
HOWLAND S. WARREN

1964

WILLIAM ALDRICH
TALCOTT M. BANKS
MRS. ROBERT P. BOOTH
GEORGE R. BROWN
MRS. W. G. CONSTABLE
FORD H. COOPER
ROBERT G. DODGE
DAVID H. HOWIE
REUBEN L. LURIE
MRS. ROSS A. MC FARLAND
MRS. ADA HOLDING MILLER
VINCENT MORGAN
CHARLES MUNCH
MRS. BROOKS POTTER
MRS. H. S. PAYSON ROWE
ROBERT J. SULLIVAN
NATHAN B. TALBOT
MRS. ALBERT C. TITCOMB
G. WALLACE WOODWORTH

1963

MRS. CHARLES T. BURNETT
HENRY B. CABOT
MRS. ERWIN D. CANHAM
MAURICE FREMONT-SMITH
ROBERT E. GREGG
MRS. ALDUS C. HIGGINS
MRS. ALBERT B. HUNT
HARRISON KELLER
MRS. JOHN P. MONKS
MRS. JESKA SWARTZ MORSE
THOMAS D. PERRY, JR.
PERRY T. RATHBONE
PAUL C. REARDON
CHARLES H. STOCKTON
JAMES L. TERRY
MRS. SOMA WEISS

1965

A. HOWARD ABELL
SHERWIN C. BADGER
MRS. BART W. BAIRD
JOHN W. BRYANT
JOSEPH A. COLETTI
DAVID C. CROCKETT
MISS MABEL W. DANIELS
MRS. EDWARD F. DARRELL
F. MURRAY FORBES, JR.
FRANCIS W. HATCH, JR.
JOHN S. HOWE
MRS. ALEXANDER H. LADD, JR.
MRS. LAURENCE M. LOMBARD
MRS. EDWIN N. OHL
MRS. JOHN D. ROCKEFELLER, JR.
RICHARD A. SPINDLER
MRS. CARL A. WEYERHAEUSER
MRS. JASPER WHITING

Term of office expires at Annual Meeting in the calendar year indicated.

For one year: MRS. HUGH A. CARNEY, representing the Alumni Association

Executive Committee of the Board of Trustees

SHERWIN C. BADGER, *Chairman*
FRANCIS W. HATCH, *Vice Chairman*
DAVID H. HOWIE, *Vice Chairman*
G. WALLACE WOODWORTH, *Vice Chairman*
ROBERT J. SULLIVAN, *Treasurer*
JAMES L. TERRY, *Secretary*
CHESTER W. WILLIAMS, *Ex Officio*

TALCOTT M. BANKS

DAVID C. CROCKETT

FRANCIS W. HATCH, JR.

JOHN S. HOWE

EDWARD F. MAC NICHOL

THOMAS D. PERRY, JR.

WM. BRADFORD TRAFFORD

ADMINISTRATION

CHESTER W. WILLIAMS, *President*
(*Dean of the Graduate Division to be announced*)
DAVID HICKS, *Dean of the Undergraduate Division*
CHARLES J. ALLGROVE, JR., *Business Manager, Comptroller-
Assistant Treasurer*
ELWOOD E. GASKILL, *Registrar and Dean of Summer School*
EDWARD R. KUPPERSTEIN, *Director of Special Student
Department and Director of Placement*
MYRIAN BAKER, *Director of Public Relations*
MARTHA KENNY, *Director of Residence*
CAROL WALDEN, *Librarian*
AMBER B. COX, *Assistant to the Graduate Dean*
PATRICIA S. SYMONDS, *Assistant to the Undergraduate Dean*
MILDRED COLLINS, *Assistant Registrar*

Medical Advisor

MAURICE FREMONT-SMITH, M.D.
12 Hereford Street, Boston

Physicians

JOHN C. DALTON, M.D.
330 Dartmouth Street, Boston

ARTHUR S. PIER, JR., M.D.
264 Beacon Street, Boston

FACULTY

CHESTER W. WILLIAMS, *President* A.B. (Oberlin), A.M. (Harvard). Oboe with Alfred Barthel. Conducting and theory with Archibald Davison, Walter Piston, G. Wallace Woodworth, A. Tillman Merritt. Instructor, Grinnell College; Associate Professor, Cornell College, Iowa. Former Conductor, Wayland-Weston-Sudbury Community Chorus. Director, Harvard Musical Association Orchestra. Regional Vice-President, NASM, 1958, 1959, 1960.

DAVID HICKS, *Dean, Undergraduate Division* B.M., M.M. (N.E.C.). Piano with Howard Goding. Conducting with Francis Findlay and Lorna Cooke deVaron. Faculty, N.E.C., since 1948; Assistant to the Dean, 1950-58; Director of Public Liaison, 1958-60. Former instructor, Pine Manor Junior College and Babson Institute. Organist-choirmaster, First Congregational Church, Wellesley Hills, since 1953.

ELWOOD E. GASKILL, *Registrar and Dean of Summer School* Ph.B. (Univ. of Chicago), M.A. (Harvard). Organ with Carl McKinley, E. Power Biggs, Mack Evans. Instructor in Church Music, Harvard Divinity School; Assistant Organist and Choirmaster, Harvard Memorial Church, with Dr. A. T. Davison and G. Wallace Woodworth; Assistant Professor of Music, Fisk University, Nashville. Assistant Organist and Choirmaster, Old South Church, Boston; Organist and Choirmaster, Arlington St. Church, Boston, (1935-42), King's Chapel, Boston, (1946-58), Harvard Church, Brookline, (1960-).

EDWARD R. KUPPERSTEIN, *Director, Special Student Department and Director of Placement* A.B. (Harvard), M.M. (N.E.C.). Piano with Harold Rubens, Minnie Wolk, Jeannette Giguere. Research with Carl McKinley. Instructor of English, N.E.C., 1960. Office of Audio-Visual Services, Massachusetts Department of Education, 1957-59; editor, *Newsletter* of the Adult Education Association of Massachusetts, 1957-61. Contributor to national educational publications.

* * * * *

PIANO

HOWARD GODING, *Chairman* Diploma, Soloist's Diploma (N.E.C.). Winner of Mason and Hamlin Prize. Piano with George Proctor. Concert and recital appearances throughout the country as soloist and with chamber music groups. Soloist with the Boston Symphony Orchestra and other orchestras.

DAVID BARNETT B.A. (Columbia College), Mus.D. (Elon College, N.C.); Diplomas from Juilliard School of Music, Curtis Institute of Music, Ecole Normale de Musique. Piano with Howard Brockway, Berthe Bert, Alfred Cortot. Composition with Rosario Scalero, Rubin Goldmark, Paul Dukas. Director of Music, Thomas School, Conn., 1935-46. Faculty, Harvard University, 1954-59; Wellesley College, since 1936; Columbia University (summer sessions), since 1948. Compositions for piano, voice, and instruments published by Salabert (Paris), Evans (Boston), and Oxford University Press. Soloist with St. Louis, Cincinnati, Boston Symphony Orchestras, Orchestre Symphonique de Paris. Appearances in Carnegie and Town Halls, New York; Jordan Hall, Boston. Tours of Midwest and South. Recordings.

ALICE CANADAY A.B. (Smith College), B.Mus., M.Mus. (Yale), University of Edinburgh. Faculty, Manhattan School of Music, 1945-47, Community Music School, Buffalo, N. Y., 1950-56. Recitals (chamber music and solo) and radio and television appearances. TV Associate Scholar, Radcliffe Institute for Independent Study, 1961-62.

MALCOLM L. CREIGHTON Bowdoin College, Diploma (N.E.C.), B.Mus., M.Mus. (Northwestern University). Piano with Howard Goding, Louis Crowder, Gui Mombaerts. Teacher of piano, Northwestern University Preparatory Department, 1942-43; faculty, Wheaton College, 1949.

JEANNETTE GIGUERE Diploma, Soloist's Diploma (N.E.C.); Soloist's Diploma (American Conservatory, Fontainebleau); Normal School, Paris. Piano with Madame Antoinette Szumowska, Isidore Philippe, Harold Bauer, Alfred Cortot.

FLORENCE HARTNETT Diploma in Organ, Diploma in Piano (N.E.C.). Organ with Homer Humphrey. Piano with Alfred De Voto, Ernest Hutcheson, Albion Metcalf. Concert appearance as soloist and accompanist.

ALEXANDRA JASKOLSKI Teacher's Diploma with honors in ensemble, B.M. with honors, M.M. (N.E.C.). Piano with Lucille Monaghan, Howard Goding, Miklos Schwalb.

VIRGINIA KLÖTZLE Diploma (N.E.C.). Piano with Beveridge Webster, Richard Stevens.

ANNA S. LOTHIAN, *Emeritus*

MARGARET MASON Soloist's Diploma, honors with distinction, M.M. (N.E.C.). Piano with Stuart Mason, Pierre Luboshutz, Lazare Levy (Paris). Composition with Frederick Converse. Counterpoint with Georges Caussade (Paris).

LUCILLE MONAGHAN Diploma with special honors in ensemble, Soloist's Diploma with highest honors (N.E.C.). Piano with Richard Stevens, Harold Bauer; Nadia Boulanger, Lazare Levy (Paris); Irene Scharer, Franz Osborn (London). Master classes with Harold Bauer. Composition with Frederick Converse. Winner of Mason and Hamlin prize. Beebe Scholarship for foreign study and travel. Concert appearances in United States. Soloist, Boston Symphony Orchestra, Boston Pops Orchestra.

ROLAND NADEAU B.M., M.M. (N.E.C.). Piano with Howard Goding. Two-piano repertoire with Luboshutz & Nemenoff. Theory with Carl McKinley, F. Judd Cooke. Concert appearances in eastern United States. Television lecture-recitals. Contributing critic, *The Christian Science Monitor*. Articles on piano study in national music publications.

JEAN POOLE B.A. (University of Rochester), M.A. (Columbia University), Harvard University, Boston University, Berkshire Music Center. Piano with Max Landow, Sandor Vas, Mme. Simone Barère, Robert Pace. Faculty, New York Institute for the Education of the Blind, 1950-54. South End Music Center, 1954-56. Beaver Country Day School, 1955-60. European tour in violin-piano duo for State Department and Special Services, 1957. Ensemble and solo recitals and television appearances in New England.

MIKLOS SCHWALB Artist's Diploma (Budapest Conservatory). Piano with Alexander Kovacs, Ernst von Dohnányi. Composition with Zoltán Kodály and Leo Weiner (Budapest). Concert and radio work in Europe. Appearances as soloist and recitalist, United States and Puerto Rico. Television concerts. Recordings.

DONALD SMITH Diploma, M.M. (N.E.C.). Piano with Louis Cornell, Egon Petri. Organ with Henry M. Dunham, Francis Snow. Church organist and choir director.

HARPSICHORD

DANIEL PINKHAM, *Chairman* A.B., M.A. (Harvard), Berkshire Music Center, Longy School of Music. Composition with Walter Piston, Aaron Copland, Arthur Honegger, Samuel Barber, Nadia Boulanger. Organ with E. Power Biggs. Harpsichord with Claude Jean Chiasson, Putnam Aldrich, Wanda Landowska. Choral conducting with G. Wallace Woodworth. Orchestral conducting with Stanley Chapple. Fulbright Fellowship, 1950. Visiting lecturer, Harvard University, 1957-58. Faculty, Boston University, since 1954; Simmons College, since 1953. Music Director, King's Chapel, Boston. Conductor, Cambridge Festival Orchestra. Harpsichordist, Brink-Pinkham Duo. Frequent appearances with Boston Symphony Orchestra. Compositions include, *Violin Concerto*, *Piano Concertino*, cantatas, choral pieces, chamber works, film scores, *Symphony No. 1*.

MARGARET MASON See listing under Piano.

ORGAN

DONALD WILLING, *Chairman* Teacher's Certificate, Artist's Diploma (Peabody Conservatory of Music), Berkshire Music Center under Robert Shaw. Organ with Louis Robert, Charles M. Courboin, Virgil Fox. Composition with Howard R. Thatcher, Gustav Strube. Chairman, Organ Department, Trinity University, San Antonio. Organ recitalist, church organist, Maryland, Ohio, Texas. Concert appearances with Peabody Conservatory Orchestra, Cleveland Orchestra. European tour, 1957. Editor, *The Art of Organ Playing*.

JOHN FESPERMAN B.S. (Davidson College), B.Mus. (Yale University School of Music), Certificate in Harpsichord, (Mozarteum Zomerakademie), M.M. (N.E.C.), 1960. Harpsichord and organ with Gustav Leonhardt, Robert Noehren. Theory with Paul Hindemith. Bach repertoire with Ralph Kirkpatrick. Organ design with D. A. Flentrop. Fulbright Scholar, Amsterdam Conservatory, 1955-56. Director of Music, Marquand Chapel, Yale University; Conductor, Marquand Cantata Choir and Chamber Orchestra, 1949-51. Visiting Professor of Music, Davidson College, 1954-55; Associate Professor of Music, Alabama College, 1956-59. Recitals in Germany, The Netherlands, United States; lectures on organ design. Author, *The Organ as Musical Medium*.

YUKO HAYASHI Graduate, Tokyo Conservatory of Music, Tokyo University of Arts. B.M. with honors, M.M. (N.E.C.). Organ with Michio Akimoto, Kohten Okuda, George Faxon, Donald Willing. Harpsichord with Margaret Mason, Gustav Leonhardt. Faculty, Feris Seminary (Japan). Recitals and radio appearances in Japan. Organist in N.H.K. Symphony Orchestra (Japan). Organ recitalist and church organist.

HOMER HUMPHREY, *Emeritus*

VOICE

FREDERICK JAGEL, *Chairman* Voice with Vincenzo Portanova, Adele Borghi, Corace Cataldi-Tassoni, William Brady. Opera with Carlo Peroni, Riccardo Dallera. Lieder with Victor Ernst Wolff, Kurt Schindler. Opera in Italy, Holland; Colon of Buenos Aires, Argentina; Municipal of Rio de Janeiro, Sao Paulo, Brazil; Bellas Artes, Mexico City; Chicago Opera Company, San Francisco Opera Company, Cincinnati, New Orleans, and others. Leading tenor, Metropolitan Opera Company, 1927-51. Song recitals throughout the United States, Canada, and South America. Concerts with all leading symphony orchestras in the United States.

BERNARD BARBEAU Diploma, B.M., M.M. (N.E.C.). Voice with William Whitney, Martial Singher. Coaching with Fritz Lehman. Aspen Music Festival, 1952-53. Voice teacher, Perkins Institute for the Blind, since 1949. Member, Concert Male Quartet "The Cavaliers."

ELEANOR DAVIS Soloist's Diploma, B.M., M.M. (N.E.C.). Voice with Cleora Wood, Alice Stevens. Opera with Boris Goldovsky. Repertoire with Felix Wolfes, Povla Frijsh. Voice instructor, Wellesley College, since 1956. Major roles at Berkshire Music Center, Academy of Arts (Philadelphia), New England Opera Theatre. Soloist with orchestras, Harvard-Radcliffe Chorus, Handel and Haydn Society, M.I.T. Chorus and Orchestra. Recitals in Boston and New York. Member, Opera Miniatures Quartet. Recordings.

ALICE GIROUARD Diploma with honors, Soloist's Diploma (N.E.C.). Voice with Charles Bennett, Arthur Wilson, Cleora Wood. Piano with Henry Wilder, George Proctor. Piano accompaniment with Wallace Goodrich.

UTA GRAF Graduate, staatlich gepruefte Privatmusiklehrerin, Gesang. Voice with Ria Ginster, Helene Schlusnus, Gibner King, Margarita Mayer. Drama with Charlotte Busch-Gadski, Anna Bahr-Mildenburg. Coaching with Wilhelm Schuechter, Paul Meyer, Erich Itor Kahn, Jan Behr, Thomas Mayer, Paul Breisach, Fausto Cleva, Felix Popper. Piano with George Kuhlmann. Faculty, Vassar College, 1949; Pennsylvania College for Women, 1953. Artist in residence, Aspen Music School, 1950. Member, Düsseldorf, Aachen, Köln opera houses, San Francisco Opera Company, Royal Opera Covent Garden, Nederlandsche Opera. Operatic, recital and concert appearances in Europe, United States, South America. Recordings.

PERCY F. HUNT, *Emeritus*

GLADYS CHILDS MILLER Teacher's and Soloist's Diploma, B.M. (N.E.C.). Voice with Charles White, Rulon Robison, Morris Williams, Frank E. Miller. Assistant to Dr. Miller, New York, 1926-28. Appearances in Boston and New York.

MAC MORGAN B.M., Performer's Diploma, Artist's Diploma (Eastman School of Music). Performances with New York City Opera, NBC Opera Company, New England Opera Theatre. Concert tours in United States and Canada. Solo appearances with major orchestras including the New York Philharmonic and Boston Symphony.

DOROTHY RICHARDS Diploma (N.E.C.). Voice with Clarence B. Shirley. Head of Voice Department, South Shore Music School, 1928-39. Church and oratorio soloist.

RICHARD B. ROSEWALL B.S., Ed.M. (University of Minnesota). Teaching Fellow, University of Minnesota, 1951-52. Supervisor and Director of Vocal Music, Little Falls (Minn.) High School. Class and private voice, University of Minnesota, 1952-54. Conductor, Choral Union; Director of Opera; private and class voice, Indiana State Teachers College, 1956-59; author, *Handbook of Singing*.

RHODORA B. SMITH Diploma, B.M., M.M. (N.E.C.). Voice with Cleora Wood, Marie Sundelius, Maria Elsberg, Gladys Miller. Soloist, Boston Pops Orchestra. Recital appearances in Boston. Church choir director.

ALICE H. STEVENS, *Emeritus*

REPERTOIRE COACHING

FELIX WOLFES Leipzig Conservatory: piano with Robert Teichmueller, composition with Max Reger. Strassburg Conservatory: composition with Hans Pfitzner. Conductor of opera and concerts in Germany, France, Australia. Assistant Conductor, Metropolitan Opera Company, 1938-45. Faculty, Berkshire Music Center, since 1941. Composer of songs and arranger of vocal scores of some operas by Hans Pfitzner and Richard Strauss.

ROSS REIMUELLER B.M. (Oberlin), M.M. (N.E.C.), Akademie für Musik und darstellende Kunst, Mozarteum, Salzburg. Opera with Boris Goldovsky. Conducting with Gerhard Wimberger, David R. Robertson. Piano with Jacob Radunsky. Chamber music with John Frazer. Voice with Daniel Harris, Alfredo Baselli. Repertoire with Bernhard Paumgartner, Paul Schilhawsky, Daniel Harris. Organ with Parvin Titus. Recipient of the David R. Robertson Award (1960). Faculty, Berkshire Music Center, since 1958; Oglebay Opera Workshop, since 1957. Chorus Master, New England Opera Theatre, 1961-1962. Conductor of opera productions, Oberlin and New England Conservatory.

HARP

LOUISE CAME PAPPOUTSAKIS Graduate, National Conservatory of Paris. Harp with Bernard Zighera, Marcel Tournier (Paris). Faculty, Wellesley College, since 1957. Member, Boston Pops Orchestra, Boston Symphony Orchestra, 1937-38.

COLETTE RUSHFORD Diploma (N.E.C.), Mus.B., Mus.M. (Boston University). Harp with Bernard Zighera. Soloist, Berkshire Music Center. Pioneer Valley Symphony, Boston Chamber Orchestra. Faculty, Abbot Academy, 1960-61. Member, Boston Concert Ensemble. Harpist, Boston Civic Symphony, New England Philharmonic Orchestra, Springfield (Mass.) Symphony, Portland (Maine) Symphony. Radio and television appearances. Solo and chamber music performances in New England and southern states.

BERNARD ZIGHERA Diploma with first prize in piano, Diploma with first prize in harp (Paris Conservatory). Harp with Marcel Tournier. Piano with Isidore Philipp, Santiago Riera. Chamber music with Paul Chevillard, Lucien Capet. Member, Paris Conservatory Orchestra. Faculty, Berkshire Music Center, since 1940, Longy School of Music, 1932-42. Concert tours in Europe and United States. First harpist, Boston Symphony Orchestra. Chevalier of the French Legion of Honor.

STRINGED INSTRUMENTS

RICHARD BURGIN, *Chairman*, Violin. Artist's Diploma (Imperial Conservatory of St. Petersburg). Violin with Isadore Lotte, Joseph Joachim, Leopold Auer. Concertmaster, Helsingfors, Finland. Solo recitals and appearances in Russia, Sweden, Norway, Denmark. Faculty, Wellesley College, 1934-52. Concertmaster and Associate Conductor, Boston Symphony Orchestra.

VIRGINIA PAYTON BACON, Violoncello. Certificate (Institute of Musical Art of the Juilliard School), Mannes School. Cello with Willem Willeke, Lieff Rosanoff, Alfred Zighera, Maurice Eisenberg. Member, San Diego Symphony. Instructor of cello, Groton School, 1941-56; Cummington School of the Arts, 1954-56; Longy School of Music, since 1944. Solo and chamber music recitalist.

ROBERT BRINK, Violin. Malkin Conservatory of Music, Harvard University, Boston University, N.E.C. Violin with Jacques Malkin, Albert Spalding. Theory with Nicholas Slonimsky, Suzanne Block. Composition with R. Henning. Piano with Jules Wolfers. Faculty, Boston University School of Fine and Applied Arts, 1954-59. Member, Brink-Pinkham Duo, Hamden Trio, Brink-Barker Duo. Concertmaster, Cambridge Festival Orchestra. Annual concert tours in United States, Canada, Europe. Solo radio appearances on CBS, CBC (Canada). Recordings.

JOSEPH DE PASQUALE, Viola. Graduate, Curtis Institute of Music. Viola with Max Aronoff, William Primrose. Chamber music with Louis Bailly. American Broadcasting System Orchestra, 1945-47. Faculty, Hartt College of Music, 1950-53; Berkshire Music Center, since 1947. Principal viola, Boston Symphony Orchestra.

CORINNE FLAVIN, Violoncello. N.E.C. Cello with Ferdinand Sorenson, A.C. Dounis, Alfred Zighera. Member, Springfield Symphony, Rhode Island Philharmonic. Solo and trio concerts throughout New England.

RICHARD KAPUSCINSKI, Violoncello. Graduate of Curtis Institute of Music. Cello with Leonard Rose and Felix Salmond. Former member, Cleveland Orchestra, Baltimore Symphony, La Salle Quartet. Former head, cello department, Peabody Conservatory. Member, Boston Symphony Orchestra, since 1960; originating member, Boston Fine Arts Quartet and Gabrielli Trio.

ALFRED KRIPS, Violin. Violin with Willy Hess. Member, Berlin State Opera Orchestra. Faculty, Berkshire Music Center, since 1940. First violinist, Boston String Quartet. Boston Symphony Orchestra, since 1934, Assistant Concertmaster, since 1946.

FRANCIS B. LANIER, Violin. A.B. (University of Oregon), M.M. (N.E.C.). Violin with Rex Underwood, Harrison Keller, Adolph Busch, George Enesco. Beebe Scholarship, 1938. Soloist with Portland (Oregon) Symphony, Boston Pops Orchestra. Member, Lanier String Quartet, 1940-48. Concert appearances throughout United States. Faculty, Longy School of Music, 1942-46; Groton School, 1940-59. Chairman of Instruction, N.E.C. Preparatory Department.

EUGENE LEHNER, Viola. Graduate, Royal Conservatory of Music, Budapest. Violin with Jenő Hubay. Composition with Zoltán Kodály. Former member, Kolisch Quartet and Stradivarius Quartet. Member, Boston Symphony Orchestra, since 1939. Member, Boston Arts Quartet. Faculty, Berkshire Music Center, Brandeis University, Wellesley College, Boston University.

GEORGES E. MOLEUX, Double-bass. Diploma, first prizes in contrabass and clarinet (Paris Conservatoire). Contrabass with Ed. Nanny. Clarinet with P. Minart, H. Paradis, Aug. Perrier. Faculty, Berkshire Music Center, since 1940. Contrabass soloist, Concerts Classiques of Monte Carlo. Clarinet soloist, Opera of Monte Carlo. Principal contrabass, Concerts Padeloup, Paris. Officier, d'Academie for distinguished service to music. Principal contrabass, Boston Symphony Orchestra. Recordings. Double-bass recitals in Europe and U.S.A. Jury member, The National Conservatory, Paris, and The Conservatory of Music, Montreal, Canada.

AYRTON PINTO, Violin. B.Mus. (Brazilian Conservatory of Music), M.M., Artist's Diploma (N.E.C.). Violin with Yolanda P. de F. Neves (Rio de Janeiro), Richard Burgin. Concert and radio appearances in Brazil. Recitals and chamber music in New England and on television. Soloist, Boston Pops Orchestra. Member, Boston Symphony Orchestra.

RUTH POSSELT, Violin. Violin with Ondricek, Enesco, Thibaud. Debut in Carnegie Hall; introduced in Europe by Pierre Monteux and the Orchestre Symphonique de Paris; in Spain under the auspices of Pablo Casals. Recitals, chamber music concerts, appearances as soloist with orchestras throughout Europe and United States. Member, Bel Arte Trio. Faculty, Berkshire Music Center, since 1950; Wellesley College, since 1952. Recordings.

BARBARA D. SCHEITZ, Violin. Teacher's Diploma (Longy School of Music), B.M., M.M. (N.E.C.), Berkshire Music Center. Violin with Wolfe Wolfensohn, Alfred Krips. Ensemble with F. Judd Cooke, Georges Fourel. Orchestral training with Malcolm Holmes, Richard Burgin. Faculty, South End Music School, 1953-54; Longy School of Music, 1949-53; Groton School, since 1959. Member, New England Philharmonic Orchestra, 1951-52; Atlanta Symphony Orchestra, 1955-58; New Hampshire Music Festival Orchestra, 1956; Portland (Maine) Symphony Orchestra, 1958-59.

ALFRED ZIGHERA, Violoncello. Diploma with first prize (Paris Conservatory). Violoncello with Jules Loeb. Ensemble with Lucien Capet. First violoncellist, Paris Conservatory Orchestra, Concerts Koussevitzky, Paris. Former member, Zighera Quartet, Paris; Boston String Quartet. Faculty, Wellesley College, since 1944; Berkshire Music Center, since 1940. Member, Boston Symphony Orchestra.

WOODWIND INSTRUMENTS

ROSARIO MAZZEO, *Chairman*, Clarinet. Clarinet with Gaston Hamelin. Faculty, Longy School of Music, 1935-46; Berkshire Music Center, since 1940. Founder, Boston Chamber Music Society. Member, Boston Symphony Orchestra.

GINO CIOFFI, Clarinet. Conservatory of Naples, St. Cecilia Conservatory, Rome. Principal clarinet with Pittsburgh Symphony, Cleveland Orchestra, New York Philharmonic, NBC Symphony under Toscanini, Metropolitan Opera Orchestra. Faculty, Berkshire Music Center. Principal clarinet, Boston Symphony Orchestra.

DORIOT ANTHONY DWYER, Flute*. Mus.B. (Eastman School of Music). Flute with Liegl, Barrere, Mariano, Kincaid. Member, Los Angeles Philharmonic, National Symphony Orchestra, Alice Ehler's Ancient Instrumental Ensemble. Appointed by Bruno Walter first flute of Hollywood Bowl Orchestra. Principal flute, Boston Symphony Orchestra. Member, Boston Woodwind Quintet. Recordings.

RALPH L. GOMBERG, Oboe. Curtis Institute of Music. Oboe with Marcel Tabuteau. At seventeen, principal oboe, All-American Youth Orchestra under Stokowski. Baltimore Symphony, New York City Center Symphony under Bernstein, Mutual Broadcasting Orchestra. Principal oboe, Boston Symphony Orchestra, since 1949.

WILLIAM GRASS, Flute. DePauw University; B.M. with honors, M.M. (N.E.C.). Flute with A. Tipton, J. Pappoutsakis, G. Laurent. Chamber music with R. Mazzeo, F. Gillet. Member, Philippine Islands Orchestra, Rhode Island Philharmonic, Portland (Maine) Symphony, Boston Pops Orchestra, Zimblar Sinfonietta, Springfield Symphony, 1952-57. Instructor of flute and ensemble music, Smith College, 1955-61. Faculty, All Newton Music School, since 1956; Milton Academy, since 1957; Dana Hall, Pine Manor, since 1959. Current member, Pro Arte Woodwind Quintet, since 1957. Solo and chamber music performances. Opera, ballet and theater orchestras.

ERNST PANENKA, Bassoon. Diploma (Vienna Academy of Music). Member, Volksoper Orchester, Vienna, 1926-29. Member, Boston Symphony Orchestra.

JAMES PAPPOUTSAKIS, Flute. N.E.C. Flute with Georges Laurent. Faculty, Longy School of Music, since 1939; Wellesley College, since 1949; Boston Conservatory, since 1951. Solo flutist, Boston Pops Orchestra. Soloist, Zimblar Sinfonietta, Central and South America; Cambridge Society for Early Music. Member, Berkshire Woodwind Ensemble. Member, Boston Symphony Orchestra.

LOUIS SPEYER, Oboe. Diploma, first prize in oboe (Paris Conservatory). Conductor of chamber orchestras at Berkshire Music Center; Sanders Theatre, Cambridge; Pops Concerts. Music Director, Berkshire Woodwind Ensemble. Recipient, medal of "Reconnaissance Française" and French Legion of Honor; medal of the Elizabeth Coolidge Foundation of the Library of Congress, for eminent services to chamber music.

ROBERT C. STUART, Clarinet. N.E.C. Clarinet with Victor Polatschek. Chamber music with Fernand Gillet. Faculty, Milton Academy, since 1946; Longy School of Music, since 1957; All Newton Music School, since 1959; South End Music Center, 1948-58. Clarinetist, Houston Symphony, 1936-42. Member, Pro Arte Woodwind Quintet. School and theater concerts in Boston.

*On leave of absence during 1962-63.

RICHARD B. SUMMERS, Oboe. B.M., M.M., (N.E.C.). Oboe with Fernand Gillet. Faculty, Brookline Music School, 1957-59; Wellesley Public Schools, 1958-59; Phillips Academy, since 1958; Longy School of Music, since 1959. Member, Houston Symphony, Florida Symphony, Hartford Symphony, Springfield Symphony, Rhode Island Philharmonic. Member, Fine Arts Woodwind Quintet. Solo and recital appearances in Boston and New England. Substitute member, Boston Symphony Orchestra, Boston Pops Orchestra. Opera and theater work.

FELIX A. VISCUGLIA, Clarinet. B.M. (N.E.C.). Clarinet with Rosario Mazzeo. Faculty, Phillips Exeter Academy, 1954-59; Longy School. Member, Boston Pops Orchestra, Fine Arts Woodwind Quintet. Soloist and Clinician. Appearances in Boston, New England and New York. Recordings.

SHERMAN WALT, Bassoon. University of Minnesota, Curtis Institute of Music. Bassoon with William Santucci, Ferdinand Del Negro. Chamber music with Marcel Tabateau. Faculty, Roosevelt College, 1949-51; Berkshire Music Center, since 1953. Former principal bassoon, Chicago Symphony Orchestra. Principal bassoon, Boston Symphony Orchestra, Boston Woodwind Quintet. Recordings.

BRASS INSTRUMENTS

ROGER VOISIN, *Chairman*, Trumpet. Diploma (College St. Julien), Diploma with first prize in trumpet and solfege (Conservatoire de Musique). Trumpet with René Voisin, Marcel LaFosse. Faculty, Navy School of Music, 1941-43; Boston University, 1948-52; Berkshire Music Center, since 1950. Principal trumpet, Boston Symphony Orchestra. Recordings.

ANDRE COME, Trumpet*. Trumpet with Marcel LaFosse. Member, United States Air Force Band, Baltimore Symphony Orchestra. Member, Boston Symphony Orchestra, since 1957.

WILLIAM M. GIBSON, Trombone, Tuba. Artist's Diploma (Curtis Institute of Music). First trombone, Pittsburg Symphony, Indianapolis Symphony, New York City Center Symphony and Opera, National Symphony of Washington, D. C. Member, Philadelphia Orchestra. Principal trombone, Boston Symphony Orchestra.

PAUL F. KEANEY, Horn. Longy School of Music. Horn with Willem Valkenier. Faculty, Longy School of Music, 1939-43; Boston Center for Adult Education, 1952-56; Boston Music School, since 1940. Member, Boston Symphony Orchestra, since 1937.

MILLARD S. NEIGER, Trombone. B.M. (N.E.C.). Trombone with M. Dittert, J. Coffey, J. Raichman. Solfege with G. Dufresne. Former member, Robert Shaw Chorale and Concert Orchestra, Boston Pops Tour Orchestra, New Orleans Symphony. Theater, opera, and concert orchestras in Boston.

RALPH POTTLE, JR., Horn. B.Mus., B.A. (Southeastern Louisiana College), M.M. (N.E.C.). French horn with W. Valkenier. Winner of Fulbright award for study in Vienna. Faculty, Louisiana State University, 1955-57; Boston University, 1957-61. Member, Fine Arts Woodwind Quintet, Boston. Played with various orchestras including Boston Symphony Orchestra.

JAMES STAGLIANO, Horn. Horn with Joseph Stagliano, Albert Stagliano. Principal horn, Detroit Symphony, Los Angeles Symphony, St. Louis Symphony, Chicago Symphony, NBC Symphony. Principal horn, Boston Symphony Orchestra, since 1946.

WILLIAM A. TESSON, Trombone. Graduate, Bentley School of Accounting and Finance; B.M., M.M. (N.E.C.). Trombone with John Coffey. Theory and composition with F. Judd Cooke. Dance arrangements and band leader. First trombonist, touring with Ballet Russe de Monte Carlo. Former member, Boston Pops Orchestra. Substitute member, Boston Symphony Orchestra. Opera, ballet, summer theater orchestras.

*On leave of absence during 1962-63.

TIMPANI AND PERCUSSION

EVERETT FIRTH B.M., honors with distinction (N.E.C.), Juilliard School of Music. Timpani and percussion with Saul Goodman, Roman Szulc, George Stone, Lawrence White. Chamber music concert appearances throughout New England. Faculty, Berkshire Music Center, since 1953. Member, New England Opera Theatre Orchestra, Zimmler Sinfonietta. Principal timpanist, Boston Symphony Orchestra, Boston Pops Orchestra.

THEORETICAL STUDIES

CARL McKINLEY, *Chairman* Mus.B. (Knox College), A.B. (Harvard), Mus.D. (Knox College). Organ with Gaston Dethier. Conducting with Walter Rothwell. Composition with Rubin Goldmark, Nadia Boulanger, Edward B. Hill. Guggenheim Travelling Fellowship for two years. Composer for orchestra and organ. Church organist and organ recitalist. Organist and Choirmaster, The Old South Church, since 1931.

SAM DI BONAVENTURA B.S. (Juilliard School of Music), B.M., M.M. (Yale University), A.M. (Harvard University). Composition and theory with Paul Hindemith, Walter Piston, Vincent Persichetti, Quincy Porter, Frederick Jacobi. History with John Ward, A. T. Merritt, Nino Pirrotta. Violin with Joseph Fuchs, Jacob Mestechkin. Assistant Professor, Mississippi Southern College, 1954-56. Head of Theory Department, Neighborhood Music School, 1952-54. Teaching Fellow, Yale University, 1952-54; Teaching Fellow, Harvard University, 1957-61. Head of Theory Department, N.E.C. Violinist, San Antonio Symphony, 1946-48; New Haven Symphony, 1951-54. Original works performed by Austin (Texas) Symphony, Cincinnati Brass Ensemble, Yale University Chorus, New Haven Symphony.

VICTORIA GLASER A.B., M.A. (Radcliffe). Theory with Walter Piston, Tillman Merritt, Nadia Boulanger. Composition with Walter Piston. Flute with Georges Laurent. Choral conducting with Archibald T. Davison. Piano with Frederick Tillotson. Choral arrangements and compositions published by E. C. Schirmer, G. Schirmer, Associated Music, B. F. Wood. Compositions performed, Brookline Youth Concerts, (Boston Symphony), station WNYC (New York), and Town Hall. Member A.S.C.A.P.

HELEN KEANEY Studied at Longy School of Music, N.E.C. Piano with Frederick Tillotson, Boris Goldovsky. Harpsichord with Daniel Pinkham. Faculty, Longy School.

MARGARET C. MASON See listing under Piano.

DANIEL PINKHAM See listing under Harpsichord.

BARBARA SCHEITZ See listing under Stringed Instruments.

WILLIAM TESSON See listing under Brass Instruments.

SONIA KLOSEK VLAHCEVIC B.M., M.M. (N.E.C.).

COMPOSITION

FRANCIS JUDD COOKE, A.B. (YALE), Mus.B. with highest honours (University of Edinburgh, with Sir Donald F. Tovey). Composition with Charles M. Loeffler. Violoncello with Emmeran Stoeber. Piano with Inge R. Ringnes, Anne L. Fyffe. Organ with Rebecca Burgner. Visiting Professor, Yale University, 1959-60. Organist and Choirmaster.

CARL McKINLEY See listing under Theoretical Studies.

DANIEL PINKHAM See listing under Harpsichord.

HISTORY AND LITERATURE OF MUSIC

FRANCIS JUDD COOKE, *Chairman* See listing under Composition.

DANIEL PINKHAM See listing under Harpsichord.

WARREN STOREY SMITH Graduate, Faelten Pianoforte School. Piano with Carl Faelten. Theory with Reinhold Faelten. Composer of orchestral and chamber works, piano pieces and songs. Formerly, music critic, *Boston Evening Transcript*; music editor, *Boston Post*. Contributor to music periodicals, *Grove's Dictionary of Music and Musicians*, *Encyclopaedia Britannica*. Appearances on Boston Symphony Orchestra and New York Philharmonic broadcasts; Metropolitan Opera Quiz and Round Table. Honorary member, Bruckner Society of America; recipient of Bruckner medal.

MUSIC EDUCATION

LETA F. WHITNEY, *Chairman* B.S. (Russell Sage College), B.M. (N.E.C.), Ed.M. (Harvard). Voice with William L. Whitney. Opera with Valentino Trinci (Florence). Opera, concert, church solo and lecture appearances in Italy and United States. Music instructor, Newton Public Schools, 1940-43; Supervisor of Elementary Music, Quincy Public Schools, 1945; Director of Music, North Quincy High School, 1945-47. Adjudicator at state festivals in New England.

HERBERT H. SILVERMAN B.M. (N.E.C.), Ed.M. (Harvard), Ed.D. (Boston University). Studied with Hugo Leichtentritt, Louis Kloepfel. Conductor, Boston Madrigal Society. Instructor, Boston Public Schools, 1939-42; Supervisor, Westerly (R. I.) Schools, 1946-47; Associate Director, Boston University Workshops in Music Education. Director of Music, Malden Public Schools, since 1947. Contributor to state and national periodicals. Conductor and Adjudicator, state and New England festivals.

ARRANGING

WILLIAM TESSON See listing under Brass Instruments.

ACADEMIC STUDIES

RUTH CAPERS McKAY, *Chairman*, Literature. A. B. (Wheaton College), A.M., Ph.D. (University of Pennsylvania), Bennett Fellow in English, University of Pennsylvania. Instructor, Assistant Professor and Lecturer in English and General Literature, Wheaton, Radcliffe and Smith Colleges.

LEE SANFORD HALPRIN, English A.B. (Upsala College, 1950), A.M. (Columbia University, 1952). Faculty, Harvard University, 1953-59; Tufts University, 1959-61.

EMILE H. JALBERT, French A.B. (Columbia), M.A. (Middlebury College). University of Paris, 1948-49; Fulbright Exchange Teacher, Bordeaux, 1957-58; University of Besançon, 1960; Staff, Middlebury College French Summer School, 1956 and 1959; Faculty, Brown University Summer School, 1960 and 1961; Head, Modern Language Department, Thayer Academy, 1959-present; NDEA Language Institute, St. Lawrence University, summer, 1962.

JOHANNA H. OLDENBURG, German University of Hamburg, University of Munich. Translator. Radio work.

T. HAYES PROCTER, Philosophy B.A., M.M. (University of Manchester, England), Ph.D. (Harvard), University of Berlin, University of Heidelberg, Collège de France. Faculty, Williams College, 1920-21; Babson Institute, 1955-56; University of North Carolina, 1952-53; Professor Emeritus, Wellesley College, 1921-52.

CARLO SORESINA, Italian Doctor of Science (University of Turin). Instructor, Harvard University Extension Courses, 1938-39. Lecturer in colleges throughout Massachusetts.

SYMPHONY ORCHESTRA, SYMPHONIC WIND ENSEMBLE, ORCHESTRAL CONDUCTING

FREDERICK PRAUSNITZ Graduate, Juilliard Graduate School, 1945. Professional debut with Detroit Symphony in 1944 as winner of Symphony Award for Young Conductors. Director of Choral Music and Associate Conductor of the Juilliard Orchestra until 1960. Former Associate Director of Public Activities and Assistant Dean, Juilliard School of Music. Eleven tours of Europe since 1957; guest conductor with London Symphony Orchestra, the Philharmonia and Royal Philharmonic Orchestras of London, Santa Cecilia Orchestra in Rome, RAI Orchestras of Turin and Milan; Orchestre de la Suisse Romande in Geneva, Swiss Radio Orchestras of Zurich and Basel; Vienna Symphony and Munich Philharmonic Orchestras, Radio Orchestras of Munich, Hamburg and Cologne. Guest conductor at International Festival of Jeunesses Musicales in 1959; directed Juilliard Orchestra at Salzburg Festival, Copenhagen, Hamburg, Konstanz Festival, Brussels World Fair in 1958.

CHORUS, CHAMBER SINGERS, CHORAL CONDUCTING

LORNA COOKE de VARON A.B. (Wellesley College), A.M. (Radcliffe College). Voice with Olga Averino, Irene Wilson, Conrad Bas. Piano with David Barnett, Edyth G. Waxberg. Organ with Carl Weinrich. Conducting with G. Wallace Woodworth, Robert Shaw. Composition with A. T. Davison, Walter Piston, Nadia Boulanger. Assistant Conductor, Radcliffe Choral Society and Harvard-Radcliffe Choir. Conductor, Bryn Mawr College Choir and Assistant Professor of Music, 1943-47. Faculty, Berkshire Music Center, since 1952. Guest conductor of New England high school and preparatory school choral festivals.

OPERA

BORIS GOLDOVSKY, *Visiting Lecturer* Artist's Diploma with high honors (Liszt Academy of Music, Budapest), Diploma (Curtis Institute of Music). Piano with August Kipp, Leonide Kreutzer, Artur Schnabel, Ernst von Dohnányi. Concert tours and appearances with orchestras in Europe. Operatic direction in Philadelphia and Cleveland. Musical Director of Opera School, Berkshire Music Center. Artistic Director, New England Opera Theatre. Master of ceremonies of the Saturday broadcasts of the Metropolitan Opera. Lectures and concert tours throughout United States.

THOMAS H. PHILIPS, JR. A.B. cum laude, M.A. (Harvard), Yale School of Music, Longy School of Music, Berkshire Music Center. Conducting with G. Wallace Woodworth, Francis Findlay, Hans Swarowsky. Stage direction with Boris Goldovsky. Voice with Olga Averino. Clarinet with Keith Wilson. Composition with Randall Thompson. Fulbright Scholar, Akademie für Musik und darstellende Kunst, Vienna. Formerly, Opera Workshop Director, Longy School of Music; Choral and Stage Director, Seagle Colony; Choir Director, Harvard-Epworth Methodist Church; Musical Director, Brattle Theater; pianist-conductor, Theatre Guild, Inc. Assistant to Boris Goldovsky, New England Opera Theatre. Director of Music and Dramatics, Browne and Nichols School.

ROSS REIMUELLER See listing under Repertoire Coaching.

Graduate Assistants in

CHORAL LIBRARY
CHORUS
HUMANITIES
MUSIC EDUCATION

MUSIC HISTORY
OPERA (DIRECTION)
ORCHESTRA
RADIO AND TELEVISION
WIND ENSEMBLE

The Faculty Council

THE PRESIDENT
THE DEANS
F. JUDD COOKE
HOWARD GODING

FREDERICK JAGEL
RUTH C. MCKAY
CARL MCKINLEY
LETA F. WHITNEY
DONALD WILLING

The Undergraduate Faculty Board

THE UNDERGRADUATE DEAN
ROBERT BRINK
LORNA COOKE DEVARON
SAM DI BONAVENTURA

JOHANNA OLDENBURG
DANIEL PINKHAM
FREDERICK PRAUSNITZ
JEAN POOLE
RICHARD ROSEWALL

EDUCATION AT THE NEW ENGLAND CONSERVATORY

The New England Conservatory of Music is now in its tenth decade. Founded in 1867 by Dr. Eben Tourjée, it was incorporated in 1870 under a special act of the Massachusetts Legislature. For fifteen years classes were given in the Music Hall, a famous concert hall of the period. The few rooms available there soon became inadequate and a wing was added. In 1882 the Conservatory was moved to Franklin Square where it occupied the St. James Hotel. In addition to classrooms and studios, the building provided ample living quarters for women students.

By the end of the century the Conservatory was again in urgent need of more ample facilities, particularly for concert halls, classrooms and studios. The initiative and generosity of a longtime Trustee, Eben D. Jordan, made possible the construction in 1902 of the present building which includes the now famous Jordan Hall. A substantial addition was erected in 1928, and in 1960 new library and residence buildings were completed.

During the first half-century of the New England Conservatory's existence, music study was patterned in the tradition of the fine European conservatories. While this highly specialized training was adequate during the late nineteenth and early twentieth centuries, it became apparent about the time of World War I that such a restricted curriculum could not keep pace with trends in American higher education.

Accordingly, at that time the New England Conservatory began a gradual expansion of its course of study. As a result the Conservatory was authorized in 1925 to grant the Bachelor of Music degree, and shortly after, the Master of Music degree. Course offerings then included languages, literature, educational methods and history, as well as more extensive studies in music history and literature. In the succeeding years the New England Conservatory has constantly extended and revised its curriculum to achieve a balance between professional training in music and general cultural education.

Students at the New England Conservatory have unusual opportunities. The Conservatory has for many years enjoyed a close association with the Boston Symphony Orchestra and the Principals of the orchestra are members of the Faculty. In addition, the Conservatory Chorus performs major works each year with the Boston Symphony, most of which have been recorded by RCA Victor. Conservatory students also have the opportunity to continue their study with Boston Symphony teachers during the summer months by attending the Berkshire Music Center at Tanglewood. Symphony Hall and Jordan Hall appearances by the world's greatest artists and ensembles provide unexcelled opportunities for valuable learning.

The New England Conservatory is a charter member of the National Association of Schools of Music, and, in 1951, the Conservatory was accepted for membership in the New England Association of Colleges and Secondary Schools.

Throughout its more than ninety years the New England Conservatory has maintained the basic conviction that the conservatory tradition is the essential core of a successful program for training fine musicians. The undergraduate Diploma and the Artist's Diploma offered by the Conservatory represent the purest form of conservatory training. The collegiate degree courses, which reflect the twentieth century concept of professional training for musicians, are offered for those persons who seek broader, more comprehensive preparation.

THE UNDERGRADUATE DIVISION

The Undergraduate Division offers four-year programs leading to the Bachelor of Music degree in Applied Music, in Composition or Arranging, and in Music Education, and the Diploma in Applied Music. Each of these curricula is designed to develop individual musicianship and applied music proficiency to the highest possible level while also providing for the general education and professional needs of candidates in the various major areas. All undergraduate candidates are given intensive instruction in basic and advanced theoretical subjects and in music literature. In addition, degree candidates complete substantial sequences in English, literature, and modern languages. Courses of specialization appropriate to each major field are also provided in each of the curricula.

Bachelor of Music in Applied Music

Offered in

Piano	Voice	Organ	Harpsichord	Orchestral Instruments
-------	-------	-------	-------------	------------------------

The primary aim of this program is the development of excellence in solo and ensemble performance. It is particularly appropriate preparation for those seeking professional careers as studio teachers, orchestral players, church musicians, accompanists, or in opera and the musical theater. Candidates who wish to prepare for careers in college teaching, conducting, opera direction, or research — all of which normally require graduate study — may best prepare for the necessary advanced studies by completing the undergraduate degree program in applied music.

Candidates for admission must demonstrate substantial achievement in applied music as well as strong potential for continued development. Good scholastic aptitude and achievement are also required.

Bachelor of Music in Composition or Arranging

The development of creative skills is the first goal of the programs in composition or in arranging. Candidates are also given the opportunity to pursue a minor in applied music. In addition to the theoretical studies included in the applied music curriculum, there are more advanced courses in harmony, counterpoint, and orchestration. The composition program is appropriate preparation for those seeking careers teaching theory at the college level, as well as for those whose main objective is to compose. The arranging curriculum is designed to prepare qualified persons for careers in the field of popular music.

Bachelor of Music in Music Education

This curriculum provides the comprehensive studies in music, general education, and professional areas which are essential to the training and certification of music teachers and supervisors in the public schools. All candidates receive intensive preparation in all aspects of the music programs — vocal and instrumental — at both elementary and secondary levels. In addition, those pursuing this curriculum are expected to achieve, through their studies in applied music, theoretical subjects, and music literature, a good level of musicianship and performance skill.

Applicants must provide evidence of good scholastic attainment and intellectual capacity and must demonstrate adequate proficiency in performance.

Diploma

Offered in

Piano	Voice	Organ	Harpsichord	Orchestral Instruments
-------	-------	-------	-------------	------------------------

The diploma is a non-academic award and may be earned only in applied music. This program permits maximum concentration in the applied major with supporting studies in theoretical subjects and music literature. It is appropriate for those who wish to prepare for careers in performance or studio teaching — areas which do not specifically require formal certification or possession of an academic degree.

Applicants must demonstrate the same musical qualifications required for the Bachelor of Music curriculum; however, scholastic record and aptitude are of less importance in determining admission.

Requirements for Admission

ACADEMIC REQUIREMENTS

For Freshmen:

1. Graduation from an accredited high school or preparatory school is a prerequisite for admission. It is expected that applicants will complete the college preparatory course, although this requirement may be waived if other qualifications are sufficiently strong. Foreign students must submit evidence of equivalent academic training.
2. Applicants for freshman status are required to take either the College Board Scholastic Aptitude Test (SAT) or the American College Testing Program Examination (ACT). (This requirement also applies to those who have been out of secondary school one or more years but who have not previously undertaken college training.) Applicants who do not live in the United States and who find it difficult to arrange to take the SAT examination should request exemption.

For Transfer Students:

1. Transfer students must present evidence of satisfactory scholastic record at all higher institutions attended.

2. Credit for studies completed at other accredited colleges or universities will be granted as follows:

By examination: Credit in applied music and theoretical subjects will be given to the extent warranted by examinations given at the Conservatory during Orientation Week.

Without examination: Credit in other applicable subjects will be granted on documentary evidence, subject to attainment of grades of C or higher.

AUDITION REQUIREMENTS

Each applicant will be examined in his applied music major before acceptance is granted. Auditions will not be heard until all documents (as specified in the instructions enclosed with the application forms) have been received. Auditions are scheduled several times during the winter and spring preceding entrance. Any applicant who lives more than 300 miles from Boston may submit a tape recording in lieu of the personal audition.

The audition requirements specified below for each major area are for entrance to the freshman year. Candidates for an advanced year must present evidence of repertoire and proficiency in advance of these requirements.

Piano	A Prelude and Fugue from the Well-Tempered Clavichord
	or
	Two movements from a Suite by Bach
	The first movement of a classical sonata (Haydn, Mozart, or Beethoven)
	A composition by a 19th or 20th century composer (At least one of these pieces must be played from memory)
	All major and harmonic and melodic minor scales All major and minor arpeggios (hands an octave apart)
Voice	A selection from the early Italian anthology or from Mozart
	An aria or song sung in French or Italian
	A song in English
Organ	A composition by Bach
	A romantic work
	A modern work
	(At least one of these pieces must be played from memory)
Harpsichord	A Prelude and Fugue from the Well-Tempered Clavichord
	or
	Two movements of a Suite by Bach
	A sonata by Scarlatti
	A work by Couperin or Rameau Scales and arpeggios

Orchestral Instruments

Strings	The first movement of a sonata or concerto Scales and arpeggios
Woodwinds	A sonata movement or concert piece of moderate difficulty Major and minor scales and a chromatic scale covering the complete range
Brass	A composition of moderate difficulty Major, minor, and chromatic scales, articulated and slurred
Harp	A concert piece Scales and arpeggios, four octaves, both hands, in thirds, sixths, and octaves
Percussion	Demonstration of snare drum rudiments A basic technical knowledge of the mallet instruments Elementary exercises for timpani
Composition or Arranging	Candidates must demonstrate proficiency in an applied major. Audition requirements are the same as those specified above for the various instruments. If the applied major is not a keyboard instrument, candidates must also demonstrate moderate proficiency in piano, particularly the ability to sight-read readily. Manuscripts of original compositions or arrangements must be submitted with the application forms.
Music Education	Candidates must demonstrate proficiency in an applied major. Audition requirements are the same as those specified above for the various instruments or voice.

Requirements for Promotion

At the end of each school year every student is required to demonstrate by audition satisfactory achievement and progress in his applied major. Satisfactory performance at this audition and successful completion of the year's course work are the bases for promotion. For promotion to the second and third years, students will appear before the Undergraduate Faculty Board, for admission to the fourth year, before the Faculty Council.

Requirements for Graduation

Candidates for graduation must complete all prescribed course work. Four-fifths of all earned credit must be of C quality or higher; a student's failure to meet this requirement will disqualify him for graduation.

A minimum of 120 credits is required for the degree.

Non-keyboard majors must pass a proficiency test in piano.

Transfer students must earn at least the final 30 credits in residence at the Conservatory.

In addition to the above general requirements, each student must meet the specific requirements for his major field as stated below:

Piano, Voice, Organ, Harpsichord

1. The study of a comprehensive repertoire of solo works.
2. Presentation of an acceptable public recital during the senior year. This program is to be performed from memory.
3. Performance of a work with orchestra when required by the Faculty Council.

Orchestral Instruments

1. The study of a comprehensive repertoire.
2. Frequent performances of ensemble music.
3. A satisfactory final audition before the Faculty Council.
Note: To graduate as a soloist the candidate must perform for the Faculty Council, at the end of the sophomore year, the following:
A concerto movement
A complete sonata or a substantial concert piece
Both works must be played from memory. Each candidate approved to graduate as soloist will present a public recital during the senior year.

Composition or Arranging

1. The study of a substantial repertoire.
2. A satisfactory final audition before the Faculty Council.
3. Candidates must also present, and have approved, the following original works:
For Composition: A song for solo voice and piano
A choral piece in contemporary style, with or without accompaniment
A substantial composition of three or four movements for a solo instrument and piano or a miscellaneous combination of instruments
Note: Candidates for promotion to senior status must submit by May of the junior year a sonata-allegro movement in the style of the period from Haydn through Brahms, for piano, or piano and one or more solo instruments.
For Arranging: An arrangement for large studio orchestra with strings
One of the following:
a. A substantial portion of an underscore for a motion picture, television presentation, or musical comedy; include script.
b. An original work in one or more movements, appropriate for concert presentation.

All required manuscripts must be submitted to the Dean not later than May 1 of the senior year. They must be in ink, legible, and well-edited.

Music Education

- 1. The study of a substantial repertoire.
 - 2. A satisfactory final audition before the Faculty Council.
 - 3. Proficiency in piano and voice adequate for classroom teaching.
 - 4. Satisfactory completion of a minimum of 150 clock-hours of practice teaching.
- Note: Music Education majors who wish to present a public recital (not required) during the senior year should request the Faculty Council's approval at the time of promotion to the senior year.

Application and Registration

Prospective candidates may obtain application forms by writing to the Dean of the Undergraduate Division. All information requested on these forms must be given in detail. Candidates should apply not later than August 1 preceding entrance.

Those who intend to request financial aid should so state when requesting application forms.

Accepted candidates are required to be at the Conservatory for Orientation Week (immediately preceding the opening of the fall semester). During this week, various classification and placement tests will be administered to all new students. Other activities, designed to acquaint students with the Conservatory's activities and facilities and to complete registration, will also be scheduled during this period. Accepted candidates will receive advance schedules of required meetings during Orientation Week.

As a rule, entrance at midyear is not granted because year-courses begin only in September. Exceptions can be made occasionally for students transferring from similar professional programs.

CURRICULA

Bachelor of Music in Applied Music

Piano

Freshman Year		Credits
Piano		8
Theory 1		6
Harmony 1		4
English 1		6
Language 1 (French or German)		6
		30
Sophomore Year		
Piano		8
Theory 2		4
Harmony 2		6
Literature 1		6
Language 2		6
		30

Junior Year

Piano	12
Keyboard Harmony	4
Music Literature and Form 1	6
Literature 2	6
Piano 15. Piano Literature and Performance	4
	<hr/>
	32

Senior Year

Piano	12
Counterpoint 1	6
Music Literature and Form 2	6
Piano 11. Piano Pedagogy	4
Ensemble or Elective	4
	<hr/>
	32

All students will participate in a performing organization as assigned; one credit per year will be granted.

Voice

Freshman Year

	<i>Credits</i>
Voice	8
Theory 1	6
Harmony 1	4
English 1	6
Italian 1	6
Piano Class	2
	<hr/>
	32

Sophomore Year

Voice	8
Theory 2	4
Harmony 2	6
Literature 1	6
German 1	6
Piano Class	2
	<hr/>
	32

Junior Year

Voice	12
Music Literature and Form 1	6
German 2	6
French 1	6
Literature 2	6
	<hr/>
	36

Senior Year

Voice	12
Music Literature and Form 2	6
French 2	6
Voice 11. Vocal Repertoire	4
Voice 13. Voice Pedagogy	4
	<hr/>
	32

All students will participate in a performing organization as assigned; one credit per year will be granted.

Organ

Freshman Year	<i>Credits</i>
Organ	8
Theory 1	6
Harmony 1	4
English 1	6
Language 1 (French or German)	6
	<hr/>
	30

Sophomore Year

Organ	8
Theory 2	4
Harmony 2	6
Literature 1	6
Language 2	6
	<hr/>
	30

Junior Year

Organ	12
Keyboard Harmony	4
Music Literature and Form 1	6
Literature 2	6
History of the Organ and Church Music	4
	<hr/>
	32

Senior Year

Organ	12
Counterpoint 1	6
Music Literature and Form 2	6
Organ Improvisation	4
Conducting 13	4
	<hr/>
	32

All students will participate in a performing organization as assigned; one credit per year will be granted.

Note: Students will be required to attend the Organ Department Laboratory which will meet weekly for two hours, concurrently with the course in History of the Organ and Church Music, at the discretion of the department chairman.

Harpsichord

Freshman Year		<i>Credits</i>
Harpsichord		8
Theory 1		6
Harmony 1		4
English 1		6
Language 1 (French or German)		6
		—
		30
Sophomore Year		
Harpsichord		8
Theory 2		4
Harmony 2		6
Literature 1		6
Language 2		6
		—
		30
Junior Year		
Harpsichord		12
Keyboard Harmony		4
Music Literature and Form 1		6
Literature 2		6
Elective		4
		—
		32
Senior Year		
Harpsichord		12
Counterpoint 1		6
Music Literature and Form 2		6
Conducting 13		4
Elective		4
		—
		32

All students will participate in a performing organization as assigned; one credit per year will be granted.

Orchestral Instruments

Freshman Year		<i>Credits</i>
Major instrument		8
Theory 1		6
Harmony 1		4
English 1		6
Language 1 (French or German)		6
Piano Class		2
		—
		32

Sophomore Year	
Major instrument	8
Theory 2	4
Harmony 2	6
Literature 1	6
Language 2	6
Piano Class	2
	<hr/>
	32
Junior Year	
Major instrument	12
Theory 3	4
Music Literature and Form 1	6
Literature 2	6
Ensemble* or Elective	4
	<hr/>
	32
Senior Year	
Major instrument	12
Counterpoint 1	6
Music Literature and Form 2	6
Ensemble* or Elective	4
Elective	4
	<hr/>
	32

All students will participate in a performing organization as assigned; one credit per year will be granted.

Bachelor of Music in Composition or Arranging

Freshman Year	<i>Credits</i>
Major instrument	8
Theory 1	6
Harmony 1	4
English 1	6
Language 1 (French or German)	6
	<hr/>
	30
Sophomore Year	
Major instrument	4
Theory 2	4
Harmony 2	6
Counterpoint 11	4
Literature 1	6
Language 2	6
Composition or Arranging Class	4
	<hr/>
	34

*Ensemble is required if assigned.

Junior Year

Major instrument	4
Secondary string instrument	4
Harmony 12	4
Music Literature and Form 1	6
Counterpoint 12	4
Literature 2	6
Composition or Arranging Class	4
	<hr/>
	32

Senior Year

Major instrument	4
Secondary string instrument	4
Music Literature and Form 2	6
Orchestration	4
Conducting 13	4
Composition or Arranging Class	4
Electives	8
	<hr/>
	34

All students will participate in a performing organization as assigned; one credit per year will be granted.

Note 1: Candidates in composition or arranging will normally be expected to demonstrate adequate keyboard facility at the time of admission if the applied major is not a keyboard instrument. If this requirement is waived at entrance, candidates will be required to study piano as an extra course until the requirement is met.

Note 2: If the applied major is a string instrument, the candidate will either study another orchestral instrument or carry an elective course in lieu of the secondary string instrument, at the discretion of the department.

Bachelor of Music in Music Education

Freshman Year	<i>Credits</i>
Major	4
Theory 1	6
Harmony 1	4
English 1	6
Language 1	6
Music Education 1. Heterogeneous Instrumental Class I	2
Voice Class	4
Piano Class	2
	<hr/>
	34

Sophomore Year	
Major	4
Theory 2	4
Harmony 2	6
Literature 1	6
Language 2	6
General Psychology (1st semester)	3
Educational Psychology (2nd semester)	3
Music Education 3. Heterogeneous Instrumental Class II	2
Piano Class	2
	<hr/>
	36

Junior Year	
Major	4
Music Literature and Form 1	6
Literature 2	6
Music Education 4. Heterogeneous Instrumental Class III	2
Music Education 11. Music in Elementary Education	4
Music Education 12. Music in Secondary Education	4
Conducting 13	4
Piano Class	2
	<hr/>
	32

Senior Year	
Major	4
Music Literature and Form 2	6
Introduction to Philosophy (1st semester)	3
Philosophy of Education (2nd semester)	3
Music Education 13. Instrumental School Music and Instrumentation	4
Music Education 15. Practice Teaching	6
Music Education 16. Music Education Materials and Conducting	4
Piano Class	2
	<hr/>
	32

All students will participate in a performing organization as assigned; one credit per year will be granted.

Note: All students will be required to attend the Music Education Laboratory which will meet weekly for two hours at the discretion of the department chairman.

Diploma in Applied Music

Piano

Freshman Year	<i>Credits</i>
Piano	8
Theory 1	6
Harmony 1	4
	<hr/>
	18

Sophomore Year

Piano	8
Theory 2	4
Harmony 2	6

18

Junior Year

Piano	12
Music Literature and Form 1	6
Piano Literature and Performance or Keyboard Harmony	4

22

Senior Year

Piano	12
Music Literature and Form 2	6
Piano Pedagogy or Ensemble	4

22

All students will participate in a performing organization as assigned; one credit per year will be granted.

Voice

Freshman Year

Credits

Voice	8
Theory 1	6
Harmony 1	4
Piano Class	2

20

Sophomore Year

Voice	8
Theory 2	4
Harmony 2	6
Piano Class	2

20

Junior Year

Voice	12
Music Literature and Form 1	6
Voice 11. Vocal Repertoire	4

22

Senior Year

Voice	12
Music Literature and Form 2	6
Voice 13. Voice Pedagogy	4

22

All students will participate in a performing organization as assigned; one credit per year will be granted.

Organ

Freshman Year	<i>Credits</i>
Organ	8
Theory 1	6
Harmony 1	4
	—
	18
Sophomore Year	
Organ	8
Theory 2	4
Harmony 2	6
	—
	18
Junior Year	
Organ	12
Keyboard Harmony	4
Music Literature and Form 1	6
	—
	22
Senior Year	
Organ	12
Music Literature and Form 2	6
Organ Improvisation	4
	—
	22

All students will participate in a performing organization as assigned; one credit per year will be granted.

Note: Students will be required to attend the Organ Department Laboratory which will meet weekly for two hours at the discretion of the department chairman.

Harpsichord

Freshman Year	<i>Credits</i>
Harpsichord	8
Theory 1	6
Harmony 1	4
	—
	18
Sophomore Year	
Harpsichord	8
Theory 2	4
Harmony 2	6
	—
	18

Junior Year	
Harpsichord	12
Keyboard Harmony	4
Music Literature and Form 1	6
	<hr/>
	22
Senior Year	
Harpsichord	12
Music Literature and Form 2	6
Ensemble or Elective	4
	<hr/>
	22

All students will participate in a performing organization as assigned; one credit per year will be granted.

Orchestral Instruments

Freshman Year	<i>Credits</i>
Major instrument	8
Theory 1	6
Harmony 1	4
Piano Class	2
	<hr/>
	20
Sophomore Year	
Major instrument	8
Theory 2	4
Harmony 2	6
Piano Class	2
	<hr/>
	20
Junior Year	
Major instrument	12
Music Literature and Form 1	6
Ensemble or Theory 3	4
	<hr/>
	22
Senior Year	
Major instrument	12
Music Literature and Form 2	6
Ensemble or Elective	4
	<hr/>
	22

All students will participate in a performing organization as assigned; one credit per year will be granted.

THE GRADUATE DIVISION

The Graduate Division offers the degree Master of Music (M.M.) and the Artist's Diploma, a non-academic award for the highest excellence in performance.

Master of Music Degree

The Master of Music degree is offered in

Applied Music

Piano
Organ
Voice
Harp
Violin
Viola
Violoncello
Double-bass

Flute
Oboe
Clarinet
Bassoon
Horn
Trumpet
Trombone
Percussion

Church Music
Composition
Conducting

Music Education
Opera
Research
Theory

Requirements for Admission

1. All candidates must hold a Bachelor's degree or its equivalent. Those who hold the Bachelor of Music degree from an accredited college will usually proceed without deficiencies. Holders of the Bachelor of Arts degree are also eligible if they can qualify in their major, but will frequently require a pre-Master's year of study to make up deficiencies in related musical subjects. Musical achievement at least equal to the standard of the Bachelor's degree at this Conservatory and promise of further development are required.
2. Although tentative admission is granted on the basis of documents, final decision on admission depends on satisfactory achievement at an audition or panel examination (as described under Entrance Examinations) which may be taken either in June or in September. (Candidates are urged to appear for this audition or panel examination in June.)

Entrance Examinations

1. All candidates, including those who hold the Bachelor of Music degree from the New England Conservatory, will be required to take certain advanced standing examinations (according to major). A detailed statement of these examinations may be obtained from the Dean of the Graduate Division. Any deficiencies, as determined by the results of the advanced standing examinations, must be made up before a candidate may be considered for promotion to the second year of a graduate program.

2. All candidates will have an audition or panel examination in the major as stated below:

Applied Music and Church Music

An audition before the Faculty Council at which the applicant must demonstrate advanced achievement in technique and repertoire.

Composition and Theory

A panel examination which will include piano and theory. The candidate must submit representative compositions (in ink) with the application for admission and, if available, tape recordings of performances of his works. Final admission is through the chairman of the department's recommendation to the Faculty Council.

Conducting

A panel examination at which the candidate must demonstrate score-reading and sight-singing ability and command of a major instrument. Considerable piano proficiency is required of those whose major instrument is other than piano. Final admission is through the panel's recommendation to the Faculty Council.

Music Education

A panel examination in 1) piano, 2) conducting, and 3) voice or other instrument. Final admission is through the panel's recommendation to the Faculty Council.

Opera Coaching and Conducting, Stage Direction, Research

A panel will determine by interview the candidate's background in and aptitude for this area of specialization and examine him in conducting, piano, and languages. Final admission is through the panel's recommendation to the Faculty Council.

Research

A panel will determine by interview the candidate's qualifications to enter a program of research. Reading knowledge of at least one foreign language and satisfactory proficiency at the piano are prerequisites. Final admission is through the panel's recommendation to the Faculty Council.

Requirements for the Degree

General Requirements

The minimum requirement for the Master of Music degree is thirty-two semester hours of credit. Candidates for the Master of Music degree should not expect to complete their program in less than two years. In Music Education it is possible, with the permission of the chairman of the department and the approval of the Faculty Council, to earn the degree in one year, in which case the candidate will be required to be in residence for two consecutive semesters.

Requirements for the Master of Music degree must be fulfilled within five years of the candidate's admission to study for the degree.

All study, private or in class, must be of graduate calibre and must be completed with a grade of B or better. Graduate students are not required to participate in a Performing Organization unless assigned by the Graduate Dean.

Special Requirements

Study in the major is required throughout each year of a graduate program. All students registered in the Graduate Division will be required to audition before the Faculty Council or appear for a panel examination each academic year (preferably in June). Performance requirements for the various majors are stated in the section on curricula.

CURRICULA

Applied Music

Piano, Voice, Organ, Violin, Viola, Violoncello, Flute

	<i>Credits</i>
Private study (one hour per week)	12
Ensemble, Chamber Music or Repertoire Coaching	4
Advanced Music History	4
Elective: Advanced Literature or Fine Arts	4
Pedagogy or Elective	4
Elective	4
Performance requirement: a solo recital in the final semester of study. The Faculty Council will determine whether or not the candidate performs with orchestra.	

Applied Music

Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Double-bass, Harp, Percussion

	<i>Credits</i>
Private study (one hour per week)	12
Ensemble or Chamber Music	4
Advanced Music History	4
Elective: Advanced Literature or Fine Arts	4
Electives	8
Performance requirement: the candidate will organize and participate in a recital of chamber music, including one work which demonstrates advanced solo ability.	

Church Music

	<i>Credits</i>
Private study of organ (one hour per week)	12
Seminar in the Music of the Jewish, Protestant and Roman Catholic Services ..	4
History and Design of the Organ	4
Organ Improvisation or Elective	4
Elective: Advanced Literature or Fine Arts	4
Elective	4
Performance requirement: the candidate will organize and present a program of liturgical or other religious music.	

Music Education

Program A

With concentration in Research

	<i>Credits</i>
Music Education 23 (Elements of Research)	2
*Project (Private Supervision, 1 hour every other week for two years)	6
Music Education 21 (Supervision)	6
Music Education 22 (Instrumental Problems)	6
Applied Music	4
Elective: Advanced Literature or Fine Arts	4
Elective	4

*no credit earned until thesis has been submitted to and approved by the Faculty Council

Program B

With concentration in Supervision

	<i>Credits</i>
Music Education 21 (Supervision)	6
Music Education 22 (Instrumental Problems)	6
Music Education 25 (Music in Higher Education)	4
Music Education 23 (Elements of Research)	2
Music Education 26 (Tests and Measurements)	2
Applied Music	4
Elective: Advanced Literature or Fine Arts	4
Elective	4

Composition

	<i>Credits</i>
Private study (one hour every other week for two years)	8
Counterpoint 21	4
Harmony 22	4
Advanced Music History	4
Elective: Advanced Literature or Fine Arts	4
Electives	8

Original work required:

A four-voice academic fugue for piano, organ or strings

A work for chamber combination

A choral composition

A composition for orchestra

Conducting

	Credits
Conducting 21 (Choral Conducting)	4
Conducting 22 (Orchestral Conducting)	4
Private study of choral or orchestral conducting (one hour per week, second year)	8
Advanced Music History	4
Elective: Advanced Literature or Fine Arts	4
Electives	8
Performance requirement: the candidate will organize and conduct a concert in whole or in part.	

Opera

	Credits
Opera 21 (Coaching and Conducting) (private study, one hour per week, first year)	8
Opera 22 (Stage Direction) (private study, one hour every other week, second year)	4
Private study in preparation of performance (A or B) or project (C) (one hour every other week, second year)	4
A. Performance requirement: the candidate will provide the musical direction and will conduct a public performance of an opera or operatic scenes.	
B. Performance requirement: the candidate will stage an opera or operatic scenes for public presentation.	
C. Project requirement: the candidate will make a revision of a work which has musical merit but which has not proved stageworthy. This will include a singable translation, and a portion of the work will be presented as a final audition before the Faculty Council.	
Advanced Music History	4
Elective: Advanced Literature or Fine Arts	4
Electives	8

Research

	Credits
*Conference (one hour every other week for two years)	8
Advanced Music History Seminars	
Renaissance and Baroque	4
Classical and Romantic	4
Contemporary	4
Elective: Advanced Literature or Fine Arts	4
Electives	8

*no credit earned until thesis has been submitted to and approved by the Faculty Council.

Theory

Credits

Private study of composition in traditional styles (one hour every other week for two years)	8
Harmony 22	4
Counterpoint 21	4
Advanced Music History	4
Elective: Advanced Literature or Fine Arts	4
Applied Music	4
Elective	4
Special requirements:	
A sixteenth-century motet	
A four-voice academic fugue	
A Baroque suite	
A sonata-allegro movement for string quartet in the Viennese Classic style	
A set of variations for orchestra in the style of the late Romantic period	

Artist's Diploma

The Artist's Diploma is offered in

Piano	Violoncello
Organ	Flute
Voice	Chamber Music
Violin	

Candidates for admission to this course must prove a highly advanced technique and the possession of the artistic and personal qualifications vital to success as a performer.

Requirements for Admission

Candidates must have the Bachelor of Music degree or its equivalent or a diploma in performance, and must give evidence of a substantial and varied repertoire as well as considerable public experience. They will demonstrate their musical achievement before the Faculty Council.

Requirements for the Artist's Diploma

No curriculum is specified for the Artist's Diploma except the intensive study of the chosen instrument for a period of at least two years. It is assumed, however, that candidates will profit by related studies which will be designated by the Faculty Council.

Each candidate must present a complete public recital at the Conservatory during each year of study and is expected to participate in other Conservatory performances as approved by the major teacher and the administration. The final recital will be considered the final audition and the diploma will be authorized by the Faculty Council on the basis of that recital.

Application for Admission to the Graduate Division

Application for admission should be submitted to the Dean of the Graduate Division not later than August 1. An official transcript of the undergraduate record must be forwarded directly from the institution or institutions where undergraduate work was completed. A tape recording is required as a part of the credentials in support of an application for admission to an applied major but all students will be heard by the Faculty Council or interviewed by a panel on their arrival at the Conservatory.

Financial Assistance

A general description of available financial assistance may be found in a separate section of the catalogue.

In addition to regular scholarship aid, graduate students may apply for a graduate assistantship in any of the following fields for which previous training and experience permit them to qualify: Choral Library, Chorus, Humanities, Music Education, Music History, Opera (Direction), Orchestra, Radio and Television, and Wind Ensemble. Also, four women and two men graduate students will be selected to serve as dormitory counselors.

Candidates who intend to apply for financial assistance should so state when submitting the admission application and supporting documents.

PERFORMING ORGANIZATIONS

CONSERVATORY SYMPHONY ORCHESTRA

Through its intensive rehearsal and performance schedule, the Conservatory Symphony Orchestra provides instrumentalists with the opportunity to learn standard and contemporary repertoire under near-professional conditions. Some six public concerts are presented each year in Jordan Hall, many with faculty soloists. There are occasional guest appearances by eminent composer-conductors; Walter Piston, Roger Sessions, and Edgard Varese have given performances with the orchestra in recent months. Participation in opera productions and performances of major works for chorus and orchestra are additional aspects of the orchestra's activities.

Membership in the orchestra is open to all Conservatory students, regardless of major field, who qualify by audition with the conductor.

CONSERVATORY CHORUS

The Conservatory Chorus presents numerous concerts during each academic year, covering choral literature from all periods. During the last ten years, the chorus has performed at least once each year with the Boston Symphony Orchestra. Several of the works performed at these concerts have subsequently been recorded by RCA Victor. From the full chorus, singers are chosen for membership in the Tour Chorus which annually gives a series of concerts throughout the East during spring vacation.

The Chamber Singers, a small group also chosen from the chorus, gives several concerts in and around Boston. Membership in this ensemble is by audition.

OPERA THEATER

The Opera Theater provides training and performance experience at two levels. One group of singers participates in complete operatic production and in recitals of difficult scenes. A second group receives basic training in opera through study and performance of less demanding repertoire. An important feature of the opera program is the series of lectures on the history and literature of opera, including a study of changing musical styles and traditions.

The Opera Theater accepts a limited number of students each year by audition.

COURSE DESCRIPTIONS

Courses numbered 1-10 are designed primarily for undergraduates; 11-20 for undergraduates and graduates; over 20 primarily for graduates.

Each credit (except those given for laboratory and performing organizations) represents one hour per week of class work for one semester.

PIANO

Piano Class. Designed for the study of piano as a secondary instrument. A keyboard vocabulary, fluent sight-reading, and good musicianship are stressed. Transposition, harmonization, and improvisation complement the essential technique and reading.

4 credits

Piano 11. *Piano Pedagogy.* A study of the methods and materials used in teaching piano, with consideration of the problems which arise in the student-teacher relationship. Each member of the class will teach one hour per week under the supervision of the instructor, in addition to the class meetings.

4 credits

Piano 15. *Piano Literature and Performance.* An historical and analytic survey of piano literature with specific emphasis on problems of interpretation. Discussion and illustration of the relation of performance to style and structure.

4 credits

Piano 18. *Vocal Accompaniment.* A practical training for advanced piano students in the art of accompanying vocal music (songs, operas, and oratorios). Students will prepare classical and modern repertoire in cooperation with voice students.

4 credits

VOICE

Voice Class. A course designed to introduce non-vocal majors to the basic principles of voice production and to prepare the high school teacher for proper handling of young voices. Students are asked to verbalize — analyze problems of their classmates — and thus crystallize their basic ideas of the vocal art. In projects with themselves as teachers of other class members they explore the mysteries of communication.

4 credits

Voice 11. *Vocal Repertoire.* To acquaint the voice student with song literature of various styles and periods and its utilization in recital programs. Each student prepares a group of four or five songs from each period studied for performance in class. Discussion of the problems pertaining to program building.

4 credits

Voice 13. *Voice Pedagogy.* Through discussion, lecture, interview, demonstration, and outside reading, students seek the mainstream of current thought in the field. They then attempt to formulate their own methods. In the second semester, class members are assigned to teach students without vocal experience.

4 credits

Voice 21. *Repertoire Coaching.* One hour per week of private instruction. For graduate students only.

4 credits

Voice 22. *Repertoire Coaching.* A continuation of Voice 21.

4 credits

Voice 23. *Voice Class Pedagogy.* Techniques of vocal instruction. The course includes basic readings in voice culture, survey of teaching materials, and supervised teaching of students in a class situation. 4 credits

ORGAN, HARPSICHORD, AND CHURCH MUSIC

Organ Improvisation. Special study for Organ and Church Music majors of the problems of extempore service playing. 4 credits

History of the Organ and Church Music. The history of the organ in its mechanical and tonal development; reading and making of specifications; visits to organs and builders. The history and practice of music in religious worship including liturgical music, hymnody, and other forms. 4 credits

History and Design of the Organ. An intensive study of the history of the organ in its design, use, visual and acoustical environments from the Renaissance to the present day, continuing on to relate problems of design and repertoire-playing to present requirements and possibilities. Field trips will be included. This course is open primarily to graduate students. 4 credits

Seminar in the Music of the Jewish, Protestant, and Roman Catholic Services. A seminar which examines the music requirements of the Jewish, Protestant, and Roman Catholic churches as related to their religious principles and teachings. Visiting clergymen and church musicians will give lectures to the class and religious services will be attended and examined. For graduate students only. 4 credits

OPERA

(See Performing Organizations also.)

Opera 21. *Coaching and Conducting.* A thorough study of the standard operatic repertoire with emphasis on tempo determination, as well as traditions and styles of performance and problems of organization. Private study. 8 credits

Opera 22. *Stage Direction.* A practical study of *mise-en-scène*, combined with work in scenic construction, lighting, costuming, and make-up. Private study. 4 credits

Students registered for Opera 21 and Opera 22 will be required to stage and/or conduct one or more opera scenes, and to offer assistance in the productions of the Opera Department.

CONDUCTING

Conducting 13. *Basic Conducting.* An introduction to orchestral and choral conducting. 4 credits

Conducting 21. *Choral Conducting.* A class in the study of choral conducting with particular emphasis on advanced-beat technique, rehearsal problems, and sacred and secular choral repertoire for college and community choruses and madrigal groups. 4 credits

Conducting 22. *Orchestral Conducting.* A study in class of orchestral repertoire, rehearsal technique, advanced techniques, score-reading, and use of all clefs. 4 credits

Conducting 24. *Advanced Score-Reading.* Private study of orchestral literature. Prerequisite: Conducting 22. 4 credits

Conducting 25. Private study of choral or orchestral conducting. For conducting majors only. 8 credits

ENSEMBLE

Brass Ensemble. The performance of representative passages for brass instruments in the literature of the orchestra. Exactitude of intonation, rhythmic precision, and proper methods of attack are stressed. The group covers a selection of the literature for orchestra, both classical and modern. Works which are being prepared for public performance by the Conservatory Orchestra are given particular preparation. Compositions for brass ensembles are studied and given performance. 4 credits

Mixed Ensemble. A class for the study of the literature and the problems of performing chamber music of the classic and modern repertoire for piano and stringed or woodwind instruments. 4 credits

Percussion Ensemble. A study of the rhythmic problems found in the major orchestral literature of the romantic and contemporary composers. Special attention will be given to the works being prepared by the Conservatory Orchestra and Symphonic Wind Ensemble. 4 credits

Chamber Music 11. *String Quartet.* 4 credits

Chamber Music 12. *Woodwind Ensemble.* 4 credits

Chamber Music 21. A course available to graduate or advanced students in piano and stringed instruments for the study and performance of examples chosen from the important chamber music literature. Sonatas, trios, quartets and quintets representing various periods and styles will be included in the course. Special attention will be given to the techniques of projection in performance. 4 credits

COMPOSING AND ARRANGING

Composition Class. A course in the disciplines and skills required for original composition. Analysis and writing of the small and large forms of the major periods of music. 4 credits

Arranging Class. A study of the techniques of various types and styles of popular arrangement. Dance orchestration, vocal accompaniment, smaller group arrangements are included. 4 credits

Composition 21. A class intended primarily for graduate students, not Composition majors, who wish to do practical work in composition. 4 credits

Composition 22. Open to students who have completed Composition 21 and desire further study. 4 credits

HISTORY AND LITERATURE OF MUSIC

Music Literature and Form 1. *Music of the Renaissance, Baroque, and Classical Periods.* The study, through lecture, performance, listening, and discussion, of European music from the beginnings of polyphony to the death of Haydn. 6 credits

Music Literature and Form 2. *Music of the 19th and 20th Centuries.* A continuation of Music Literature and Form 1 to the present. 6 credits

Music Literature 21. *Seminar in Renaissance and Baroque Music.* 4 credits

Music Literature 22. *Seminar in Music of the 18th and 19th Centuries.* 4 credits

Music Literature 23. *Seminar in 20th Century Music.* 4 credits

Music Literature 24. *Music Criticism.* Designed for those who intend to enter the field of musical journalism, this course is also adapted to those who wish merely to sharpen their critical faculties and articulate their musical judgments. 4 credits

THEORETICAL STUDIES

Theory 1. *Basic Musicianship.* Principles of notation; rhythm and meter; triadic forms and their inversions; tonality (major-minor modes, key signatures); chromaticism; intervals; scales; cadences; non-harmonic tones. Sight-singing in five clefs. Ear-training, singing, dictation (rhythmic, melodic, and harmonic), and keyboard drills are included and emphasized. 6 credits

Theory 2. *Basic Musicianship.* Modes; secondary triads; dissonant chords (augmented, diminished, seventh, ninth) and their inversions; whole-tone scales; principles of modulation; transposition by clef; sequences. Sight-singing in all clefs; melodic dictation in two parts; more advanced ear-training, singing, and keyboard skills are stressed. 4 credits

Theory 3. *Orchestral Solfege.* The first semester is devoted to a continuation of Theory 2 skills and practices in ear-training and sight-singing; advanced harmonic, melodic and contrapuntal dictation in all clefs. In the second semester, there is direct application of all skills and techniques to the major instrument; transposition when required on some instruments. 4 credits

Theory 23. *Advanced Ear-Training and Sight-Singing.* Study of the contemporary literature with respect to its aural (rhythmic, melodic, harmonic, formal) and visual (sight-singing) complexities. Specialization and adaptation of course material is adjusted each year in order to meet the special needs of a particular class. Entrance to this course is through examination. 4 credits

Keyboard Harmony. A continuation of Theory 2, for keyboard majors, with accent on the keyboard aspects already learned. Individual performance will be stressed. Interpretation of melodic intervals up to and including ninth chords; harmonization in all keys; improvisation on melodies in seven staves; transposition by clef; reading of Bach chorales in open score, ancient notation. 4 credits

Harmony 1. Scales and intervals; triads and seventh chords and their inversions; harmonization of simple melodies and basses; analysis of Bach chorale harmonizations. 4 credits

Harmony 2. Review and continuation of Harmony 1. Harmonization of chorale melodies in the style of Bach. Irregular resolutions; the diminished seventh chord; the sequence; chromatic chords; Neopolitan and augmented sixth chords; analysis of selected works of Bach, Chopin, Franck, and Liszt. *6 credits*

Harmony 12. Harmonic practices of the Romantic composers, together with the transitions, through Debussy, to contemporary idioms in Europe and America. *4 credits*

Harmony 22. *Pedagogy of Music Theory.* A survey of the materials and methods of teaching solfege, harmony, counterpoint, and form. A discussion of classroom techniques, reports on the more important texts, and, for Theory majors, observation of teaching procedures. *4 credits*

Harmony 24. *Graduate Harmony.* A course designed to review and amplify previous study. Emphasis is on the writing of original compositions, using traditional materials. Prerequisite: two years of college harmony. *4 credits*

Counterpoint 1. *Survey of Counterpoint.* A survey of choral and instrumental contrapuntal techniques and forms starting with the 16th century and progressing through the major historical periods to practices of contemporary times. *6 credits*

Counterpoint 11. *Vocal Counterpoint.* A study of the 16th century vocal style through analysis of compositions and exercise in two- and three-part counterpoint. Writing of motets and other forms of vocal compositions. The major assignments required in this course will be reviewed by the Composition faculty. *4 credits*

Counterpoint 12. *Instrumental Counterpoint.* A study of the 18th century instrumental style. Writing of chorale preludes, two- and three-part inventions, and introduction to fugue. The major assignments required in this course will be reviewed by the Composition faculty. *4 credits*

Counterpoint 21. *Contrapuntal Techniques of the 20th Century.* Schoenberg, Bartók, Hindemith, etc. *4 credits*

Orchestration. A study of styles in orchestration from Haydn to the present day. Various projects are assigned, including the orchestration of keyboard music or of original material composed by the student. *4 credits*

Interpretive Analysis. A graduate course for applied majors which examines the effect of various methods of analysis on performance. During the first semester the instructor will assign the music to be analyzed. Second semester the student will choose and analyze works from his own area of specialization. Members of the class will participate in a public performance to complete the course. Prerequisite: satisfactory keyboard proficiency. *4 credits*

MUSIC EDUCATION

Music Education 1. *Heterogeneous Instrumental Class I.* The problems of organization and teaching instruments in mixed groups. Fundamental instruction in each of the instruments and in class teaching procedures. First year is devoted to the stringed and percussion instruments. *2 credits*

Music Education 3. *Heterogeneous Instrumental Class II.* A continuation of Music Education 1 with primary emphasis on woodwind instruments. 2 credits

Music Education 4. *Heterogeneous Instrumental Class III.* A continuation of Music Education 3 with primary emphasis on brass instruments. 2 credits

Music Education 15. *Practice Teaching.* Application of the materials of Music Education 11 and 12. Students are assigned to school systems in the Greater Boston area where they serve as practice teachers under the supervision of the local Directors of Music and the chairman of the Music Education Department. Biweekly seminars at which the problems of music supervision and teaching are studied in the light of classroom experience. Minimum of 150 clock hours of teaching required. 6 credits

Music Education 16. *Music Education Materials and Conducting.* A laboratory for the study and evaluation of vocal and instrumental material for the school music program. Members of the class gain experience in choral and instrumental conducting techniques through regular weekly assignments. 4 credits

Music Education 21. *Supervision.* A seminar in the principles and techniques of supervision in a democratic society, and their application to specific problems of learning, with emphasis upon evaluation and improvement of the teacher-learner situation in the public schools. 6 credits

Music Education 11. *Music in Elementary Education.* A study of the place of music in the elementary curriculum projected against a background of practical conditions; procedures for the realization of valid objectives; study of supervisory and teaching procedures to determine their aesthetic values and practical uses in the education of children; vocal and instrumental problems; demonstration teaching; curriculum planning. 4 credits

Music Education 12. *Music in Secondary Education.* A study of the function of music in the general education of youth; a detailed consideration of the musical activities, courses, and services suitable to the curriculum of modern secondary schools of various levels; problems arising from such limitations as school size, class schedule, and budget; procedure and materials; study of the good teacher and supervisor. 4 credits

Music Education 13. *Instrumental School Music and Instrumentation.* A study of the problems involved in planning and developing a complete program of instrumental music from earliest grade levels to community levels. In addition, this course is concerned with the characteristics and functions of instrumental choirs and their groupings into orchestra, band, and chamber ensembles. Problems of range, timbre, transposition, balance, and tonal colors will be examined, culminating in the preparation of full scores in various styles. 4 credits

Music Education 22. *Instrumental Problems.* A seminar dealing with materials, measurement, administration, and program development of instrumental music in the schools. 6 credits

Music Education 23. *Elements of Research.* A seminar in the problems of research, including methods, origin, selection and development of topics, culminating in the preparation of an outline for a specific project. One semester, 2 credits

Music Education 24. *Instrumental Class Pedagogy.* The study in class of those instruments for which students have individual need. General performance problems of concerts, assemblies, and marching band will be discussed to meet class needs.

4 credits

Music Education 25. *Music in Higher Education.* A study of the development of music offerings at the college level for the training of teachers. The course will consider curricular patterns and the relation of music to other college subject areas, and the problems of teacher certification.

4 credits

Music Education 26. *Tests and Measurements.*

2 credits

ACADEMIC STUDIES

HUMANITIES

English 1. Techniques of reading and writing. The course stresses the values of perceptive reading, logical thinking, and clear, accurate writing. During the year a source paper will be written involving the full research process with emphasis on the use of the library.

6 credits

Literature 1. A study of the Ancient and Medieval worlds with readings from the works of Homer, Aeschylus, Sophocles, Euripedes, Virgil, Dante, and Chaucer. Guest lecturers in history and fine arts.

6 credits

Literature 2. A study of the Renaissance and Modern worlds with readings from the works of Cervantes, Shakespeare, Goethe, Melville, Ibsen, Yeats, Eliot, and Faulkner. Guest lecturers in history and fine arts.

6 credits

Literature 21. *Sophocles and Shakespeare.* A study of two major developments in the history of the drama, the classic and the baroque.

4 credits

Literature 22. *Modern Poetry.* A study of the works of William Butler Yeats, T. S. Eliot, Gerard Manley Hopkins, W. H. Auden, and others.

4 credits

Fine Arts 21. *Art in America.* A survey of American art from Colonial times to the present, including painting, architecture, furniture, and silver. Original material in Boston collections and architectural examples in the New England area will be used to illustrate the study.

4 credits

Fine Arts 22. *The History of European Cities as Seen Through Their Art and Architecture.* A study of the artists, patrons, and the societies which made Paris, Amsterdam, Rome, Florence, and Venice great art centers of Europe. Material will include Ancient, Medieval, Renaissance, Baroque, and Modern works.

4 credits

Aesthetics. Readings in the literature of aesthetics.

4 credits

LANGUAGES

French 1. Introductory grammar and composition; strong emphasis on oral training; basic reading selections.

6 credits

French 2. Advanced grammar and composition; more difficult reading selections, particularly of texts which have direct relationship to works of music; more advanced oral work. 6 credits

German 1. Introductory grammar and composition; strong emphasis on oral training; basic reading selections. 6 credits

German 2. Advanced grammar and composition; more difficult reading selections (German fairy tales, Thomas Mann's *Tonio Kröger*); more advanced oral work. 6 credits

German 11. A study of Goethe and the poets of the German Romantic Movement in relation to their contribution to the German "Lieder." Prerequisite: two years of college German. 4 credits

German 12. A study of Deutsche Novellen as related to music, including E. T. A. Hoffmann, *Don Juan der Reise nach Prag*; E. Mörike, *Mozart auf der Reise nach Prag*; and Thomas Mann, *Tristan*. Prerequisite: two years of college German. 4 credits

Italian 1. Introductory grammar and composition; essentials of phonetics in preparation for pronunciation and reading. 6 credits

Italian 11. Review of grammar; advanced phonetics, pronunciation; diction; oral practice. 4 credits

Italian 12. A seminar in Italian literature with special emphasis on Dante, Petrarca, and Boccaccio. Prerequisite: two years of college Italian. 4 credits

SOCIAL STUDIES

General Psychology. An introductory course in the study of human experience and behavior; the scope and methods of psychology; physical structure of behavior; factors in psychological growth; psychological processes; psychological measurement. One semester, 3 credits

Educational Psychology. Psychology of learning and teaching; particular problems of education for musical growth. One semester, 3 credits

Introduction to Philosophy. Reading and discussion of classical expositions of Realism, Idealism, and Pragmatism. One semester, 3 credits

Philosophy of Education. The history of educational thought; methods of instruction; the development of the curriculum. Educational aims and values; the school and the social order; the role of educational philosophy. Prerequisite: Introduction to Philosophy. One semester, 3 credits

TUITION AND FEES

Undergraduate Tuition, per academic year

Bachelor of Music degree	\$1250.00
Diploma	950.00

The tuition charge covers all required class and private instruction as listed in the curricula outlines. There is an additional charge for extra instruction undertaken at the student's option.

Graduate Tuition

Graduate courses (in class), per credit	40.00
Undergraduate courses (deficiencies), per credit	35.00
Private study of Applied Music, Composition, Conducting, one hour per week, per year	500.00

Supervision of thesis	500.00
-----------------------------	--------

Fees All students will pay the following annual fees:

Registration Fee	5.00
Student Activity Fee	15.00
Library Deposit	10.00

Miscellaneous Fees and Fines (Charged when applicable)

Undergraduate Application Fee	10.00
Advanced Standing or Make-up Examinations, each	3.00
Late Registration Fine	5.00
Course Change Fee	2.00
Graduation Fee (final year only)	15.00
Copies of Transcript (first copy free)	1.50

The first copy of any transcript order is \$1.50.

Additional copies ordered at the same time are \$.50.

Dormitory Fees

Room (double occupancy) and Board	1000.00
Room (single occupancy) and Board	1200.00
Medical Fee	10.00

Practice Fees

Practice facilities are provided for students at the following rates (The first sum is for one hour per day, six days per week, per year; the second sum is for a single hour.):

Room with upright piano	\$10.00	\$.10
Room with grand piano	25.00	.25
Carr, Rieger, Metzler organs	50.00	.50
Jordan Hall organ (single hours only)50
All other organs	30.00	.25
Harpsichords	50.00	.50

Rental of Instruments

A limited number of orchestral instruments are available for rental to students at these weekly rates:

Violin, Viola	\$.50
Violoncello, Double-bass75
Woodwind, Brass	1.25

FINANCIAL REGULATIONS

Advance Deposits

Undergraduate applicants are required to make an advance tuition deposit of \$50 within two weeks after being accepted. This deposit is refundable only when written notice of withdrawal is received by August 1.

Currently enrolled undergraduate and graduate students are required to pay a \$50 advance tuition deposit for the succeeding year. This deposit is refundable only if written notice of withdrawal is received by August 1.

Candidates for admission to the graduate division are required to make a deposit of \$20 at the time of application. This deposit is applicable to first semester tuition but is not refundable.

A deposit of \$50 must be submitted with the dormitory reservation. This deposit is refundable if written notice of withdrawal is received by August 1.

Tuition Payments

One-half of the tuition and room rent and all other fees in full must be paid before the academic year begins. The balance of charges is due January 15. No refunds are made in the event of withdrawal.

Personal Deposits

Students may deposit money in the cashier's office and draw on such deposits at any time during business hours. No charge is made for this service.

Payment Plans

Several deferred tuition payment plans are offered by commercial firms. Information regarding one of these, Education Funds, Incorporated (EFI), may be obtained by writing the Business Manager.

Description of Fees and Fines

A *registration fee* of \$5 is required each academic year of all students.

A *student activity fee* of \$15 is required of all undergraduate and graduate students. Each student receives a copy of the yearbook and admission to all social activities.

A *library deposit* of \$10 is required of all undergraduate and graduate students to insure the return of all material and to cover damage, loss, and fines for late return of material. The unused portion of the deposit will be carried forward to the next year. Refund of any balance will be made upon graduation.

An *undergraduate application fee* of \$10 is required of all undergraduate applicants. This fee is not refundable nor is it applicable to tuition or fees.

A \$3 fee is charged for each examination taken to establish advanced standing or to make up a regular examination.

A *late registration fine* of \$5 will be charged currently enrolled or new students who in any way fail to comply with college regulations regarding registration.

A *course change fee* of \$2 will be charged for any course change made at the student's option at other than specified registration periods.

A *medical fee* of \$10 is charged dormitory residents to cover ordinary medication and occupation of the infirmary, but does not cover doctors' fees or prescription medications. This fee is not refundable and is charged annually.

SCHOLARSHIPS, SPECIAL AWARDS, LOANS

Scholarship awards are made on the basis of scholastic record, musical potential, and financial need. Scholarship aid is given for one year. Students may re-apply for each succeeding year. A satisfactory scholastic average, successful audition for promotion, recommendation by the major teacher, and continuing financial need are prerequisites for renewed aid.

New students must apply by June 1, and all others must apply by March 1 for the following academic year.

It is expected that all students who receive scholarship awards will participate in any authorized curricular or extra-curricular activity the Conservatory may undertake.

MEMORIAL SCHOLARSHIP FUNDS

The income from the funds listed below supports the Conservatory scholarship program. Applicants may not apply for specific funds; assignments will be made by the Scholarship Committee.

Carl Baermann Scholarship. The income of a fund raised in memory of the late Carl Baermann of the Faculty. In Piano.

Louise Baker Scholarship. The income of a bequest under the will of the late Louise Baker of Boston.

Anna C. Bird Scholarship. The income of a fund to be used for scholarship purposes.

Kate E. Blanchard Scholarship. The income of a bequest under the will of Kate E. Blanchard, late of Roxbury, Massachusetts, for one or more scholarships.

Florence E. Brown Scholarship. The gift of the late President of the Board of Trustees, George W. Brown, Esq., in memory of his daughter. In Violin.

Harriet Tilden Brown Scholarship. A bequest.

Carr Scholarships. The income of the Samuel Carr Fund for the Benefit of Students of Music, a bequest under the will of the late Samuel Carr, Esq., former President of the Board of Trustees, in memory of his father and mother; to provide scholarships to be awarded under stated conditions to American-born students, preferably to those who intend to make a special study of sacred music and its administration in churches.

Emily Allen Cates Scholarship. The income of a fund established by Louis S. Cates in memory of his mother.

Chase Scholarship. The income of the bequest of Mrs. Russell MacMurphy Chase, to be used for scholarship purposes.

F. Lyman Clark Scholarship. The income of a bequest under the will of F. Lyman Clark; to provide scholarships to be awarded under stated conditions.

Alice Robbins Cole Fund. A bequest under the will of Marjorie C. Loring, former member of the Board of Trustees, in memory of Alice Robbins Cole. The income of this fund is to be used for scholarships.

Converse Scholarships. The income of a fund, the gift of the late Mrs. C. C. (M. Ida) Converse of Malden, Massachusetts. Three, in any major.

M. Ida Converse Scholarships. The income of a bequest under the will of the late M. Ida Converse, to be applied to the maintenance of five annual scholarships of equal amounts, to aid students at the Conservatory who are in need of financial assistance.

Jennie L. Cox Scholarship. The income of a fund to be used for scholarship purposes.

Lotta Crabtree Scholarships. The income of the Lotta Crabtree Educational Fund, a bequest under the will of the late Lotta M. Crabtree, providing four scholarships.

David W. Cushing Scholarship. The income of a bequest under the will of the late Esther G. Stoddard, which may be used for scholarship purposes.

Mabel Daniels Scholarship. The income of a fund established by Miss Mabel Daniels, a former student and a member of the Board of Trustees, to be awarded annually to a student of Composition who shows great promise in this field.

Oliver Ditson Scholarships. A portion of the income from the Oliver Ditson Endowment, a bequest of the late Charles H. Ditson, has been set aside for scholarships.

Robert G. Dodge Scholarship. The income of a fund established by Robert G. Dodge of the Board of Trustees, to be awarded to a student in the field of orchestral training.

Ellen B. Doe Scholarship. The income of a gift.

Henry Morton Dunham Fund. A bequest under the will of Mrs. Helen M. Dunham, the income to be used for scholarships. In Organ.

Henry T. and Mary W. Dunham Scholarship. The income of a bequest under the will of Elizabeth Henrietta Dunham, given in memory of her parents for the purpose of defraying the expenses of a worthy American-born student from the town of Nahant, Massachusetts, who is pursuing a course leading to one of the degrees awarded by the Conservatory.

Emma Eames Scholarship. The income of a fund established by Matilda E. Frelinghuysen of New York in memory of her friend, the celebrated artist Emma Eames. The candidate for this award will be chosen by a special jury and this scholarship will be renewed at the end of each academic year provided the recipient meets all requirements. This is a complete scholarship and may be held during both undergraduate and graduate courses.

Arthur F. Estabrook Scholarship. The income of a bequest which may be used for scholarship purposes.

Mrs. Arthur F. Estabrook Scholarship. The income of a bequest which may be used for scholarship purposes.

Maria A. Evans Scholarship. The income of a bequest which may be used for scholarship purposes.

Arthur Foote Scholarship. The income of a gift of Katharine Foote Raffy in memory of her father. In Piano or Organ.

Fanny Elizabeth French Scholarship. The income of a bequest to the Thursday Morning Club of Boston under the will of the late Fanny T. French in memory of her mother. At the request of the Trustees of said fund the Conservatory has accepted the trust, the income of which is available for graduate students of the Conservatory pursuing postgraduate work, or students in the upper classes of the Collegiate Course.

Frances Phetteplace Fry Scholarship. The income of a bequest under the will of the late William Congdon Fry, to be awarded annually to a woman student of Piano who shall have been a resident of the City of Providence, Rhode Island, for at least three years immediately prior to becoming a student at the New England Conservatory of Music.

Clara E. Getman Scholarship. The income of a fund to be used for scholarship purposes.

Lucinda Gould Scholarship. The income of the Lucinda Gould Fund, a bequest under the will of the late Edna Dean Proctor, to be given to students coming from the State of New Hampshire, to assist them in their musical education.

John Collins Hurley Scholarship. The income from a bequest under the will of Margaret M. Hurley, in memory of her brother, John Collins Hurley, to aid in the education of students of the violin.

George B. Hyde Scholarship. A bequest.

Elma Igelmann Scholarship Fund. The income of a bequest to the Conservatory under the will of Mary Elma Igelmann. In Voice.

Rebecca Jackson Scholarship. The income received from the estate of the late Rebecca Jackson for the benefit of students of piano and organ.

Hattie M. Jacobs Scholarship. The income from a bequest to be used for scholarship purposes.

Langshaw Scholarship. The income of a gift of Walter H. Langshaw, Esq., a former member of the Board of Trustees. In Organ or Voice.

Nettie E. Lentz, Class of 1910 Scholarship. The income of a bequest to be used for scholarships in piano.

Lindsay Scholarship. The income of a bequest under the will of Agnes M. Lindsay, late of Bridgewater, New Hampshire, to be used for the aid of deserving students from the State of New Hampshire.

Anna M. Mason Scholarship. The income of a bequest under the will of Anna M. Mason: to provide scholarships for women students of voice.

Elizabeth Henshaw Metcalf Memorial Fund. The income from a gift from the estate of Miss Sarah Spaulding Metcalf, to be used as a scholarship.

Mildred Miller Scholarship. A fund established by Mildred Miller, a graduate of the Conservatory, to aid an outstanding student in Voice.

Oliver W. Mink Piano Fund. The income of a bequest under the will of Oliver W. Mink, to provide scholarships for students of piano.

Mrs. Oliver W. Mink Fund. The income of a bequest under the will of Mrs. Oliver W. Mink, to be used for scholarships.

Mary C. Morrison Scholarship. A bequest, the income to be used to educate especially gifted, needy children. Precedence to be given to lineal descendants of Charles Perkins Morrison.

George H. Munroe Fund. The income of a bequest under the will of the late Emma F. Munroe, to be used to help needy and promising students of violoncello and voice.

Elsie and Walter W. Naumburg Scholarship. The gift of the late Walter W. Naumburg, Esq., of the Board of Trustees, and Mrs. Naumburg, to be used for a scholarship for an advanced student who is pursuing a course leading to a career in applied music.

Parker Fund. The income of a bequest of the late Blanche B. Parker, for the educational assistance of one or more women students of voice.

Katharine H. Parker Scholarship. A bequest.

Marion S. Potter Scholarship. The income of a bequest under the will of Mrs. Marion S. Potter, to be used for scholarships.

Clara Kathleen Rogers Scholarship. The income of a bequest under the will of the late Clara Kathleen Rogers, for more than twenty years a member of the Conservatory faculty, to which bequest a sum has been added by gift of her husband, the late Henry

Munroe Rogers, Esq., the total income to be devoted to the education of one or more voice students who show distinct promise of success in a public career as singers.

Henry Munroe Rogers Fund. A gift, the income to be applied to scholarships in any division of the Conservatory, or to be loaned to students under specified conditions.

Rebecca F. Sampson Scholarship. A bequest.

Jesus Maria Sanroma Scholarship. The income of a fund established by Jesus Maria Sanroma, a graduate of the New England Conservatory. To be awarded annually to an outstanding piano student after admission to the junior year.

George Saunders Memorial Scholarship. The income of a bequest under the will of the late Albert H. Whitin, available to one or more pupils of the Conservatory who have shown the greatest proficiency in the study of the violin, to be used for the general purpose of their education at the Conservatory, including tuition fees and maintenance.

Edmund H. Sears Memorial Scholarship. The income from this fund is available for scholarship aid to an outstanding student of a stringed instrument or of chamber music.

Southwick Scholarship. The income of the Philip R. Southwick, 3rd, Fund, a bequest under the will of the late Annie Lydia Southwick. May be awarded each year to any worthy American student.

Alden Speare Scholarship. The income of a bequest to be used for scholarship purposes.

Ruth Amelia Squire Memorial Fund. The income of a bequest of the late Ruth Amelia Squire, to be used for a young woman student, resident of the State of Vermont, born in that State of American parents, and intending to major in Piano.

Marie Sundelius Scholarship. The income from a fund established at the New England Conservatory by friends of Madame Sundelius. To be awarded annually to a member of the senior class who has been enrolled as a full-time voice major for at least one year.

Elizabeth Louise Walker Scholarship Fund. The income of a bequest under the will of Elizabeth Louise Walker, given in memory of her sister, Mary Lena Baroness van Heeckeren tot Walien. Available for scholarship aid to deserving and talented students of singing.

Charles Warren Scholarship Fund. A gift of the late Charles Warren, Esq., of the Board of Trustees. The income of the fund will be awarded at the discretion of the Scholarship Committee to help defray the tuition expense in the Conservatory of one or more needy and talented young men.

Amasa J. Whiting Scholarship. The income of a bequest under the will of the late May C. W. Speare as a memorial to her father.

Jennie S. Woodman Scholarship. The income of the bequest of the late Jennie S. Woodman, to be awarded to any worthy young woman.

SPECIAL AWARDS

A **Freshman Achievement Scholarship** is offered to the student who attains the highest scholastic record during his first year at the Conservatory. This sum will be applied toward tuition during the second year.

George Whitefield Chadwick Medal. To be awarded annually to the senior student whose entire Conservatory record of achievement has been most distinguished by superior accomplishment in the candidate's major field, supplementary studies, extra-curricular activities, and good citizenship. The recipient will be determined by decision of the Faculty Council.

Faculty Awards

Frederick S. Converse Fellowship. Awarded by the Executive Committee to a member of the Theory Department, such member to be recommended by the President, for assisting in the supervision and administration of courses in the field of Music Theory, and for the purpose of achieving an effective coordination.

Hyman Aronowitz Memorial Fund for Teachers. A gift of the Hyman Aronowitz Family Association in memory of the late Hyman Aronowitz, whose six daughters attended the Conservatory. When the income from the fund has reached a specified amount, it is to be used annually for the benefit of one or more teachers selected by the President of the Conservatory. The Fund is open to subscription by friends and the public.

LOANS

Grants-in-Aid

Mr. and Mrs. Philip R. Allen Endowment. A gift, the income of which is to be used for loans to students.

The Alvan T. and Viola D. Fuller Fund. Established by a gift from the Alvan T. Fuller Foundation, the income to be used for grants-in-aid to students.

Beneficent Society Loans

The Beneficent Society of the New England Conservatory of Music has a fund available to lend to juniors, seniors, and graduate students of the Conservatory who have been properly recommended to assist them with their tuition expenses. This fund is a revolving fund and is loaned, without interest, with the understanding that the loans will be repaid as soon as possible after graduation in order that they may be used again for other students needing help. Meetings for the consideration of loans will be held late in May and in January. Application blanks may be obtained from the office of the Dean of the Undergraduate Division.

National Defense Student Loan Program

The New England Conservatory participates in the National Defense Student Loan Program. Information and application blanks may be obtained by writing to the appropriate academic office.

GENERAL REGULATIONS

Responsibility and authority for the admission, continuance, promotion, and graduation of students is vested in the President, the Deans, the Faculty Council, and the Undergraduate Faculty Board. The New England Conservatory reserves the right to refuse, suspend, or cancel the registration of any student whose acceptance or continued attendance is considered to be detrimental to the best interests of the student or of the college.

Students are expected to attend all classes and lessons regularly. When in the opinion of any faculty member a student's attendance is unsatisfactory, the Dean will take appropriate action. Official excuses for illness will be granted by the Registrar when evidence of sufficient cause is presented before the scheduled class or lesson time. Normally, no excuses from classes or lessons will be granted for reasons other than illness; however, exceptions may be made by the Dean in cases of emergency.

Changes of course or section and the addition or cancellation of courses must be approved by the Dean. Failing grades will be recorded for courses cancelled without such approval. Permission for change is not normally granted after the second week of a semester; in the event it is, a permanent grade will be recorded.

Practice facilities may not be used without clearance from the Registrar.

All matters regarding tuition, fees, and rentals are the responsibility of the Business Manager.

LIVING ACCOMMODATIONS

Excellent accommodations for men and women students are provided by the new residence building completed during 1960. The location of the dormitory and the new Harriet M. Spaulding Library, across the street from the main building, brings resident students into close proximity with all Conservatory activities.

The dormitory is an eight-story structure of reinforced concrete with brick exterior. The six bedroom floors are well-equipped for living and study. A complete infirmary, women's lounge, and laundry facilities are on the eighth floor. On the street floor are the dining room and main lounge. Practice rooms are located in the basement.

Residence Requirements In all cases, residence in the dormitory includes board.

Women: All undergraduate women not living at home, except those who hold the Bachelor's degree from another institution, are required to live in the dormitory. Other women students may also apply.

Men: All freshman and sophomore men not living at home are required to live in the dormitory. Other men students may also apply.

There are no accommodations for married students.

HARRIET M. SPAULDING LIBRARY

The Harriet M. Spaulding Library, completed in the summer of 1960, houses the main library's 8000 books and 14,000 scores, and the record library's 5600 recordings and tapes. Features of the library are a large reading room, a rare book room, seminar room, stacks for music, and eight listening rooms equipped with record players and tape recorders.

Among the special collections are: *Musique de Chambre*, 12 portfolios of little-known chamber works; the Preston collection of the letters of 55 famous musicians; and nearly complete works of American composers George Chadwick and Frederick Converse, both former directors of the New England Conservatory. Instrumental collections include the Sargeant collection of 21 ancient instruments from China, Japan, India and Russia; and a chest of viols made under the direction of Arnold Dolmetsch.

Rare items to be found at the New England Conservatory are two copies of the first edition of Handel's *Messiah*, the holograph of Debussy's *Pelleas et Melisande*, an Amati violin, a Guarnerius violoncello, and a virginal identified as the work of Hans (Johannes) Ruckers the younger, and dated 1620. Except for the decoration of the case, this instrument is an exact copy of a virginal in the South Kensington Museum.

The library maintains some 250 string, brass and woodwind instruments for use in the orchestra and wind ensemble, and for rental to students. A Dolmetsch harpsichord, c. 1907, is used for concert performances and for teaching. Another harpsichord is a valued museum piece.

Choral, orchestral and chamber music libraries are located in the main Conservatory building: the choral library, containing 1000 titles, and the orchestral library containing 2100 titles of scores and parts.

ORGANS

The Conservatory's facilities for organ study and practice consist of 14 instruments ranging from small practice organs to the 4-manual concert organ in Jordan Hall. Among the recent additions are:

The Aeolian-Skinner practice organ (1950) is a 2-manual instrument with exposed pipes for greater clarity. The action is electric.

The Rieger portable organ (1957) is an Austrian instrument of 21 stops and nearly 1200 pipes. It is voiced at a modest dynamic level and is particularly excellent for use in chamber concerts. The action is mechanical.

The Carr organ (1958), designed by Robert Noehren of the University of Michigan, is a 3-manual, 27 stop instrument with mechanical key-action and electric stop and coupler mechanism.

The Metzler organ (1960), built by the Metzler firm of Zurich, is a 2-manual organ with encased pipes and sensitive key-action.

GRADE SYSTEM

Grades, based on regular class work, examinations, and attendance, are given for every subject at the end of each semester.

A Excellent
B Good
C Satisfactory

D Poor, but passing
E Failure

WP Withdrew Passing

WF Withdrew Failing

INC Final examination not taken; grade becomes E unless work is made up within the first six weeks of the next semester in which the student is registered.

HONORS

Honors are awarded to students receiving the Bachelor of Music degree on the basis of scholastic average throughout the entire course.

Highest Honors Awarded to the person achieving the highest average

Honors with Distinction For an average of 3.75 or higher

Honors For an average between 3.25 and 3.74

(A=4, B=3, C=2, D=1; in averaging, the grades are weighted by credit earned.)

DEAN'S LIST

Students who earn B or higher in all subjects in a given semester are placed on the Dean's List.

RADIO AND TELEVISION

The Conservatory is a member of the Lowell Institute Cooperative Broadcasting Council and shares with others the facilities of Station WGBH-FM and WGBH-TV (Channel 2). On television, the Conservatory presents its faculty and students in various forms of musical performances once each month during the school year. Weekly broadcasts of full-length concerts by students, faculty, ensembles and performing organizations are presented from Jordan Hall over WGBH-FM. These programs are also heard over WAMC-FM in Albany, New York, and WFCR-FM in Springfield, Massachusetts.

PLACEMENT BUREAU

The Placement Bureau provides, for graduating students and alumni, a wide variety of opportunities for professional positions throughout the country. The Bureau has been especially successful in placing musicians in public and private schools and in symphony orchestras. The Bureau prepares for each graduate a dossier of information concerning his education and experience. These credentials are kept on permanent file and are available to support future applications for new positions.

In addition to recommending candidates for permanent positions, the Placement Bureau helps students secure part-time positions in churches, orchestras and choruses, as well as other forms of employment.

SUMMER SCHOOL

The New England Conservatory has a six-week summer school which offers opportunity for class and private study in a wide range of subjects. For full information about summer study, write to the Dean of Summer School.

SPECIAL STUDENT DEPARTMENT

The New England Conservatory offers class and private study to young people and adults through its Preparatory Division and Adult Special Student Division. For full information, write to the Director of Special Student Department.

VETERANS

The New England Conservatory curricula leading to the Bachelor of Music degree, Undergraduate Diploma, and Master of Music degree are approved by the Veterans Administration for veterans eligible to receive training benefits under Chapter 31 of title 38 (P.L. 894), Chapter 33 of title 38 (P.L. 550), and Chapter 35 of title 38 (P.L. 634).

Certain credits will be allowed for musical experience obtained in the armed services and for any applicable courses taken through U.S.A.F.I.



**THE NEW ENGLAND
CONSERVATORY**

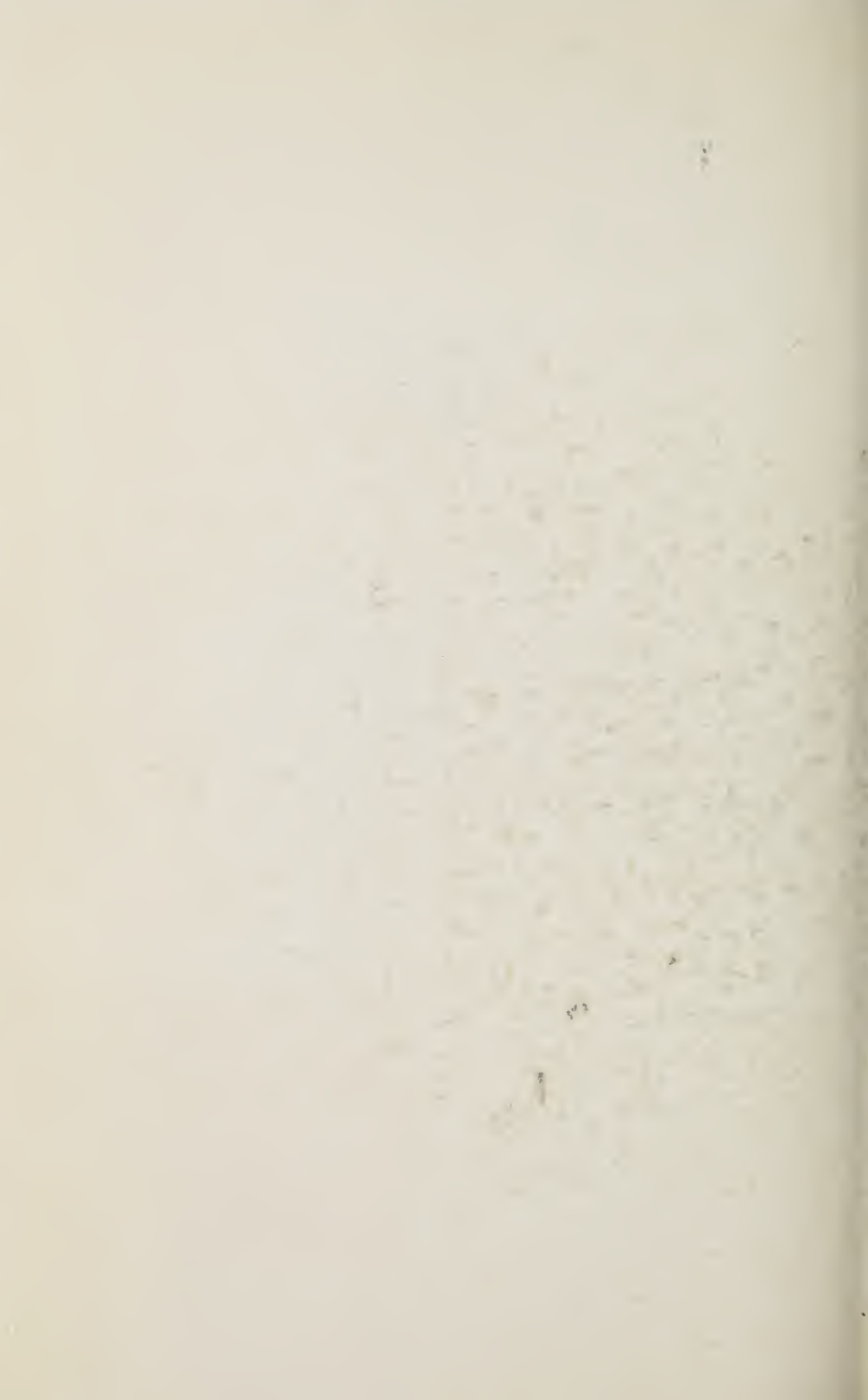
**290 HUNTINGTON AVE.
BOSTON • MASS.**

TELEPHONE: KEnmore 6-8660

THE NEW ENGLAND CONSERVATORY

1963 – 1964





THE NEW ENGLAND
CONSERVATORY

A College of Music

Founded in 1867

*Member of the
New England Association of Colleges and Secondary Schools*

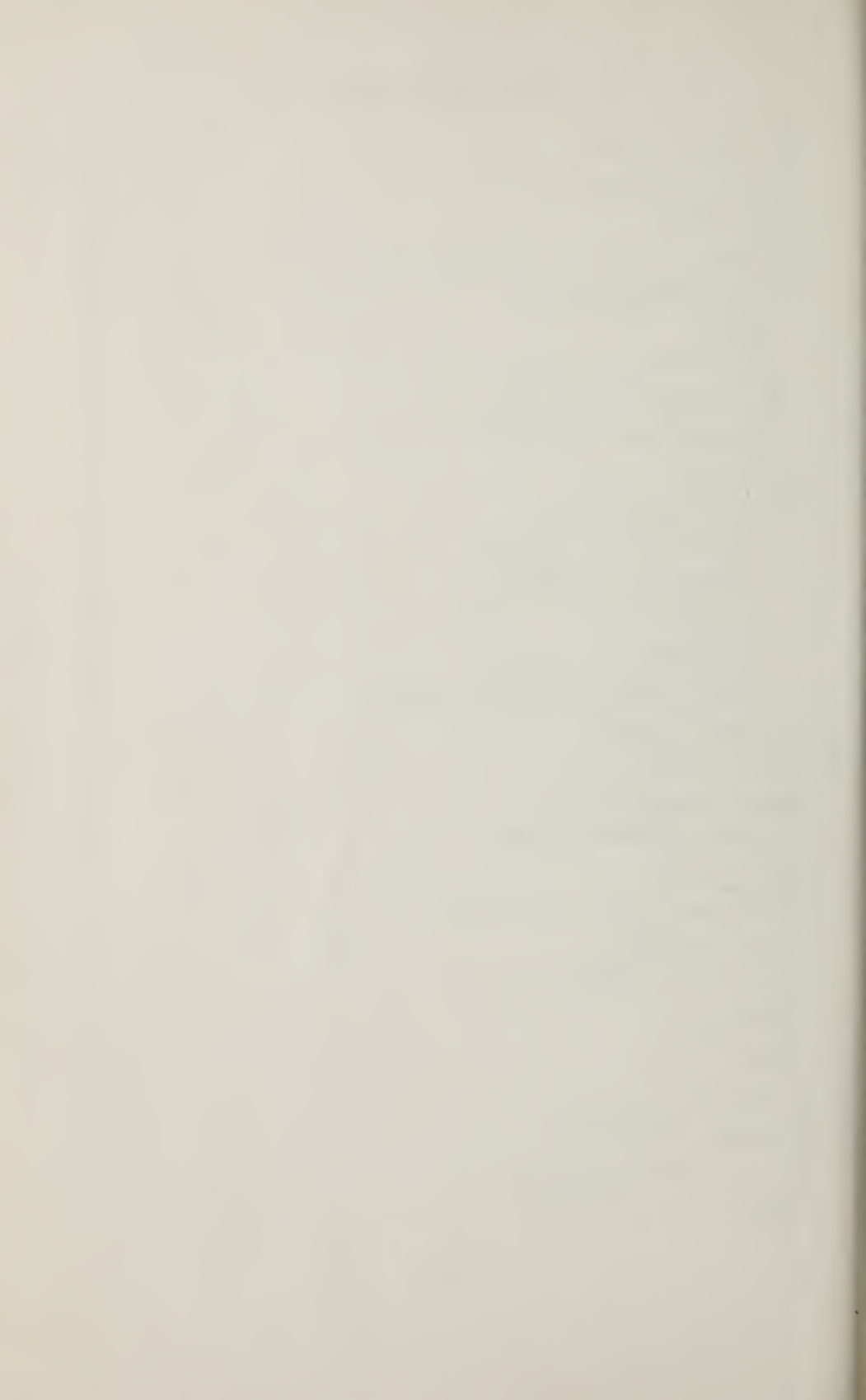
*Charter Member of the
National Association of Schools of Music*

290 HUNTINGTON AVENUE
BOSTON 15, MASSACHUSETTS



TABLE OF CONTENTS

Calendar	5
The Board of Trustees	6
Executive Committee	7
Administration	7
Faculty	8
Education at the New England Conservatory	20
The Undergraduate Division	22
Bachelor of Music Degree	22
Diploma	23
Requirements for Admission	23
Requirements for Promotion	25
Requirements for Graduation	25
Application and Registration	27
Curricula	27
The Graduate Division	37
Master of Music Degree	37
Requirements for Admission	37
Application for Admission	37
Requirements for the Degree	38
Curricula	39
Artist's Diploma	42
Requirements for Admission	42
Requirements for the Artist's Diploma	42
Financial Assistance	42
Nova Arte Quartet	43
Performing Organizations	43
Course Descriptions	44
Courses at Simmons College	51
Tuition and Fees	52
Financial Regulations	53
Scholarships, Special Awards, Loans	55
General Regulations	60
Living Accommodations	60
Harriet M. Spaulding Library	61
Organs	61
Grade System	62
Honors	62
Dean's List	62
Radio and Television	62
Placement Bureau	63
Summer School	63
Special Student Department	63
Veterans	63



CALENDAR 1963-1964

First Semester

September 16-21, Monday-Saturday	Orientation Week
September 23, Monday	Academic year begins
October 12, Saturday	Columbus Day; Holiday
November 11, Monday	Veterans Day; Holiday
November 28, Thursday	Thanksgiving vacation begins
December 2, Monday	Classes resume
December 21, Saturday	Christmas vacation begins
January 6, Monday	Classes resume
January 17, Friday	First semester instruction ends
January 20, Monday	Midyear examinations begin
January 31, Friday	Midyear examinations end

Private lessons scheduled on October 12 and November 11, 28, 29, and 30 will be made up between January 20 and January 31.

Second Semester

February 3, Monday	Second semester begins
February 22, Saturday	Washington's Birthday; Holiday
March 28, Saturday	Spring vacation begins
April 6, Monday	Classes resume
May 22, Friday	Last day of instruction
May 25, Monday	Final examinations begin
May 30, Saturday	Memorial Day; Holiday
June 2, Tuesday	Final examinations end
June 3, Wednesday	Auditions for promotion begin
June 12, Friday	Auditions end
June 13, Saturday	Alumni Day
June 14, Sunday	Commencement Day
June 22, Monday	Summer School begins
August 1, Saturday	Summer School ends

Private lessons scheduled on February 22 will be made up between May 25 and June 5.

THE BOARD OF TRUSTEES

SHERWIN C. BADGER, *Chairman*

CHESTER W. WILLIAMS, *Ex Officio*

1963

MAURICE FREMONT-SMITH
ROBERT E. GREGG
MRS. ALDUS C. HIGGINS
MRS. ALBERT B. HUNT
MRS. VICTOR O. JONES
HARRISON KELLER
MRS. JOHN P. MONKS
MRS. JESKA SWARTZ MORSE
THOMAS D. PERRY, JR.
PERRY T. RATHBONE
PAUL C. REARDON
CHARLES H. STOCKTON
NATHAN B. TALBOT
JAMES L. TERRY

1964

WILLIAM ALDRICH
TALCOTT M. BANKS
MRS. ROBERT P. BOOTH
GEORGE R. BROWN
HENRY B. CABOT
MRS. ERWIN D. CANHAM
MRS. W. G. CONSTABLE
FORD H. COOPER
DAVID H. HOWIE
REUBEN L. LURIE
MRS. ROSS A. MC FARLAND
MRS. ADA HOLDING MILLER
VINCENT MORGAN
MRS. BROOKS POTTER
— MRS. H. S. PAYSON ROWE
ROBERT J. SULLIVAN
MRS. ALBERT C. TITCOMB
G. WALLACE WOODWORTH

1965

A. HOWARD ABELL
SHERWIN C. BADGER
MRS. BART W. BAIRD
JOHN W. BRYANT
JOSEPH A. COLETTI
DAVID C. CROCKETT
MISS MABEL W. DANIELS
MRS. EDWARD F. DARRELL
F. MURRAY FORBES, JR.
FRANCIS W. HATCH, JR.
JOHN S. HOWE
MRS. ALEXANDER H. LADD, JR.
MRS. LAURENCE M. LOMBARD
MRS. EDWIN N. OHL
MRS. JOHN D. ROCKEFELLER, JR.
RICHARD A. SPINDLER
MRS. CARL A. WEYERHAEUSER
MRS. JASPER WHITING

1966

MRS. A. G. BUCKLIN
MRS. HENRY F. COLT
JOHN G. CUSHMAN
FRANCIS W. HATCH
EDWARD F. MAC NICHOL
JOHN R. MC LANE, JR.
MRS. GUIDO R. PERERA
GEORGE L. POWELL
EDWARD P. RICHARDSON, JR.
J. GREGORY SMITH
GEORGE L. STOUT
MRS. BYRON G. TOSI
WM. BRADFORD TRAFFORD
HOWLAND S. WARREN

Term of office expires at Annual Meeting in the calendar year indicated.

For one year: MRS. HUGH A. CARNEY, representing the Alumni Association

Executive Committee of the Board of Trustees

SHERWIN C. BADGER, *Chairman*
FRANCIS W. HATCH, *Vice-Chairman*
DAVID H. HOWIE, *Vice-Chairman*
G. WALLACE WOODWORTH, *Vice-Chairman*
ROBERT J. SULLIVAN, *Treasurer*
JAMES L. TERRY, *Secretary*
CHESTER W. WILLIAMS, *Ex Officio*

DAVID C. CROCKETT
FRANCIS W. HATCH, JR.
JOHN S. HOWE
EDWARD F. MAC NICHOL

MRS. ROSS A. MC FARLAND
THOMAS D. PERRY, JR.
GEORGE L. POWELL
WM. BRADFORD TRAFFORD

ADMINISTRATION

CHESTER W. WILLIAMS, *President*
RUTH CAPERS MCKAY, *Dean of the Graduate Division*
DAVID HICKS, *Dean of the Undergraduate Division*
ELWOOD E. GASKILL, *Registrar and Dean of Summer School*
SHELBY HARRINGTON, *Business Manager*
EDWARD R. KUPPERSTEIN, *Director of Public Relations*
FRANCES B. LANIER, *Director of the Special Student Department*
MARTHA KENNY, *Director of Residence*
CAROL WALDEN, *Librarian*
MILDRED COLLINS, *Assistant Registrar*

FACULTY

CHESTER W. WILLIAMS, *President* A.B. (Oberlin), A.M. (Harvard). Oboe with Alfred Barthel. Theory, Composition, and Music History with Archibald Davison, Walter Piston, G. Wallace Woodworth, A. Tillman Merritt. Instructor, Grinnell College; Assistant Professor, Cornell College, Iowa. Former Conductor, Wayland-Weston-Sudbury Community Chorus. Director, Harvard Musical Association Orchestra. Regional Vice-President, NASM, 1958, 1959, 1960.

RUTH CAPERS MCKAY, *Dean, Graduate Division and Chairman of Academic Studies* A.B. (Wheaton College), A.M., Ph.D. (University of Pennsylvania), Bennett Fellow in English, University of Pennsylvania. Phi Beta Kappa. Faculty, English Departments, Wheaton, Radcliffe, and Smith Colleges. Member, Board of Trustees, Wheaton College. Woodrow Wilson Fellowship Selection Committee. Author and lecturer.

DAVID HICKS, *Dean, Undergraduate Division* B.M., M.M. (N.E.C.). Piano with Howard Goding. Conducting with Francis Findlay and Lorna Cooke deVaron. Faculty, N.E.C., since 1948; Assistant to the Dean, 1950-58; Director of Public Liaison, 1958-60. Former instructor, Pine Manor Junior College and Babson Institute. Organist-choirmaster, First Congregational Church, Wellesley Hills, since 1953.

ELWOOD E. GASKILL, *Registrar and Dean of Summer School* Ph.B. (Univ. of Chicago), M.A. (Harvard). Organ with Carl McKinley, E. Power Biggs, Mack Evans. Instructor in Church Music, Harvard Divinity School; Assistant Organist and Choirmaster, Harvard Memorial Church, with Dr. A. T. Davison and G. Wallace Woodworth; Assistant Professor of Music, Fisk University, Nashville. Assistant Organist and Choirmaster, Old South Church, Boston; Organist and Choirmaster, Arlington St. Church, Boston, (1935-42), King's Chapel, Boston, (1946-58), Harvard Church, Brookline, (1960-).

FRANCES B. LANIER, *Director, Special Student Department* A.B. (University of Oregon), M.M. (N.E.C.). Violin with Rex Underwood, Harrison Keller, Adolph Busch, Georges Enesco. Beebe Scholarship, 1938. Soloist with Portland (Oregon) Symphony, Boston Pops Orchestra. Member, Lanier String Quartet, 1940-48. Concert appearances throughout United States. Faculty, Longy School of Music, 1942-46; Groton School, 1940-59. Chairman of Instruction, N.E.C. Preparatory Department.

* * * * *

PIANO

HOWARD GODING, *Chairman* Diploma, Soloist's Diploma (N.E.C.). Winner of Mason and Hamlin Prize. Piano with George Proctor. Concert and recital appearances throughout the country as soloist and with chamber music groups. Soloist with the Boston Symphony Orchestra and other orchestras.

DAVID BARNETT B.A. (Columbia College), Mus.D. (Elon College, N.C.); Diplomas from Juilliard School of Music, Curtis Institute of Music, Ecole Normale de Musique. Piano with Howard Brockway, Berthe Bert, Alfred Cortot. Composition with Rosario Scalero, Rubin Goldmark, Paul Dukas. Director of Music, Thomas School, Conn., 1935-46. Faculty, Harvard University, 1954-59; Wellesley College, since 1936; Columbia University (summer sessions), since 1948. Compositions for piano, voice, and instruments published by Salabert (Paris), Evans (Boston), and Oxford University Press. Soloist with St. Louis, Cincinnati, Boston Symphony Orchestras, Orchestre Symphonique de Paris. Appearances in Carnegie and Town Halls, New York; Jordan Hall, Boston. Tours of Midwest and South. Recordings.

ALICE CANADAY A.B. (Smith College), B.Mus., M.Mus. (Yale), University of Edinburgh. Piano with John Duke, Bruce Simonds, Bruno Eisner, Hans Gál. Faculty, Manhattan School of Music, 1945-47, Community Music School, Buffalo, N. Y., 1950-56. Recitals (chamber music and solo) and radio and television appearances. Associate Scholar, Radcliffe Institute for Independent Study, 1961-62.

MALCOLM L. CREIGHTON Harvard College, Diploma (N.E.C.), B.Mus., M.Mus. (Northwestern University). Piano with Howard Goding, Louis Crowder, Gui Mombaerts. Teacher of piano, Northwestern University Preparatory Department, 1942-43; faculty, Wheaton College, 1949.

JEANNETTE GIGUERE Diploma, Soloist's Diploma (N.E.C.); Soloist's Diploma (American Conservatory, Fontainebleau); Normal School, Paris. Piano with Madame Antoinette Szumowska, Isidore Philippe, Harold Bauer, Alfred Cortot.

FLORENCE HARTNETT Diploma in Organ, Diploma in Piano (N.E.C.). Organ with Homer Humphrey. Piano with Alfred De Voto, Ernest Hutcheson, Albion Metcalf. Concert appearance as soloist and accompanist.

ALEXANDRA JASKOLSKI Teacher's Diploma with honors in ensemble, B.M. with honors, M.M. (N.E.C.). Piano with Lucille Monaghan, Howard Goding, Miklos Schwalb.

VIRGINIA KLÖTZLE Diploma (N.E.C.). Piano with Beveridge Webster, Richard Stevens.

ANNA S. LOTHIAN, *Emeritus*

MARGARET MASON Soloist's Diploma, honors with distinction, M.M. (N.E.C.). Piano with Stuart Mason, Pierre Luboshutz, Lazare Levy (Paris). Composition with Frederick Converse. Counterpoint with Georges Caussade (Paris).

LUCILLE MONAGHAN Diploma with special honors in ensemble, Soloist's Diploma with highest honors (N.E.C.). Piano with Richard Stevens, Harold Bauer; Nadia Boulanger, Lazare Levy (Paris); Irene Scharrer, Franz Osborn (London). Master classes with Harold Bauer. Composition with Frederick Converse. Winner of Mason and Hamlin prize. Beebe Scholarship for foreign study and travel. Concert appearances in United States. Soloist, Boston Symphony Orchestra, Boston Pops Orchestra.

ROLAND NADEAU B.M., M.M. (N.E.C.). Piano with Howard Goding. Two-piano repertoire with Luboshutz & Nemenoff. Theory with Carl McKinley, F. Judd Cooke. Concert appearances in eastern United States. Television lecture-recitals. Contributing critic, *The Christian Science Monitor*. Articles on piano study in national music publications.

Alderman
JEAN POOLE B.A. (University of Rochester), M.A. (Columbia University), Harvard University, Boston University, Berkshire Music Center. Piano with Max Landow, Sandor Vas, Mme. Simone Barère, Robert Pace. Faculty, New York Institute for the Education of the Blind, 1950-54. South End Music Center, 1954-56. Beaver Country Day School, 1955-60. European tour in violin-piano duo for State Department and Special Services, 1957. Ensemble and solo recitals and television appearances in New England.

MIKLOS SCHWALB Artist's Diploma (Budapest Conservatory). Piano with Alexander Kovacs, Ernst von Dohnányi. Composition with Zoltán Kodály and Leo Weiner (Budapest). Concert and radio work in Europe. Appearances as soloist and recitalist, United States and Puerto Rico. Television concerts. Recorded for *Golden Crest Records* the entire second volume of Brahms complete works, including every intermezzo, capriccio, and rhapsody. Video-taped four programs of the same works for the National Educational Television Network.

DONALD SMITH Diploma, M.M. (N.E.C.). Piano with Louis Cornell, Egon Petri. Organ with Henry M. Dunham, Francis Snow. Church organist and choir director.

HARPSICHORD

DANIEL PINKHAM, *Chairman* A.B., M.A. (Harvard), Berkshire Music Center, Longy School of Music. Composition with Walter Piston, Aaron Copland, Arthur Honegger, Samuel Barber, Nadia Boulanger. Organ with E. Power Biggs. Harpsichord with Claude Jean Chiasson, Putnam Aldrich, Wanda Landowska. Choral conducting with G. Wallace Woodworth. Orchestral conducting with Stanley Chapple. Fulbright Fellowship, 1950. Ford Foundation Fellowship, 1962. Visiting lecturer, Harvard University, 1957-58. Faculty, Boston University, since 1954; Simmons College, since 1953. Music Director, King's Chapel, Boston. Conductor, Cambridge Festival Orchestra. Harpsichordist, Brink-Pinkham Duo. Frequent appearances with Boston Symphony Orchestra. Compositions include, *Violin Concerto*, *Piano Concertino*, cantatas, choral pieces, chamber works, film scores, *Symphony No. 1*, *Requiem*, *Catacoustical Measures*.

MARGARET MASON See listing under Piano.

ORGAN

DONALD WILLING, *Chairman* Teacher's Certificate, Artist's Diploma, Thomas Prize in Organ-playing (Peabody Conservatory of Music), Berkshire Music Center under Robert Shaw. Organ with Louis Robert, Charles M. Courboin, Virgil Fox. Composition with Howard R. Thatcher, Gustav Strube. Chairman, Organ Department, Trinity University, San Antonio, 1948-56. Director of choral activities including Touring Choir, Trinity University, 1951-56. Organ recitals in U.S., Germany, Switzerland, Austria, Haiti.

JOHN FESPERMAN B.S. (Davidson College), B.Mus. (Yale University School of Music), Certificate in Harpsichord, (Mozarteum Zomerakademie), M.M. (N.E.C.), 1960. Harpsichord and organ with Gustav Leonhardt, Robert Noehren. Theory with Paul Hindemith. Bach repertoire with Ralph Kirkpatrick. Organ design with D. A. Flentrop. Fulbright Scholar, Amsterdam Conservatory, 1955-56. Recitals in Germany, Switzerland, Netherlands, United States; lectures on organ design. Author, *The Organ as Musical Medium*.

YUKO HAYASHI Graduate, Tokyo Conservatory of Music, Tokyo University of Arts. B.M. with honors, M.M. (N.E.C.). Organ with Michio Akimoto, Kohten Okuda, George Faxon, Donald Willing. Harpsichord with Margaret Mason, Gustav Leonhardt. Faculty, Feris Seminary (Japan). Recitals and radio appearances in Japan. Organist in N.H.K. Symphony Orchestra (Japan). Organ recitalist and church organist.

HOMER HUMPHREY, *Emeritus*

VOICE

FREDERICK JAGEL, *Chairman* Voice with Vincenzo Portanova, Adele Borghi, Corace Cataldi-Tassoni, William Brady. Opera with Carlo Peroni, Riccardo Dallera. Lieder with Victor Ernst Wolff, Kurt Schindler. Opera in Italy, Holland; Colon of Buenos Aires, Argentina; Municipal of Rio de Janeiro, Sao Paulo, Brazil; Bellas Artes, Mexico City; Chicago Opera Company, San Francisco Opera Company, Cincinnati, New Orleans, and others. Leading tenor, Metropolitan Opera Company, 1927-51. Song recitals throughout the United States, Canada, and South America. Concerts with all leading symphony orchestras in the United States.

BERNARD BARBEAU Diploma, B.M., M.M. (N.E.C.). Voice with William Whitney, Martial Singher. Coaching with Fritz Lehman. Aspen Music Festival, 1952-53. Voice teacher, Perkins Institute for the Blind, since 1949. Member, Concert Male Quartet "The Cavaliers." Soloist with Boston Pops Orchestra.

ELEANOR DAVIS Soloist's Diploma, B.M., M.M. (N.E.C.). Voice with Cleora Wood, Alice Stevens, Madge Fairfax, Herbert Mayer. Opera with Boris Goldovsky. Repertoire with Felix Wolfes, Povla Frijsh. Voice instructor, Wellesley College, since 1956. Major roles at Berkshire Music Center, Academy of Arts (Philadelphia), New England Opera Theatre. Soloist with orchestras, Harvard-Radcliffe Chorus, Handel and Haydn Society, M.I.T. Chorus and Orchestra. Recitals in Boston and New York. Member, Opera Miniatures Quartet. Recordings. Television recitals on WGBH.

ALICE GIROUARD Diploma with honors, Soloist's Diploma (N.E.C.). Voice with Charles Bennett, Arthur Wilson, Cleora Wood. Piano with Henry Wilder, George Proctor. Piano accompaniment with Wallace Goodrich.

UTA GRAF Graduate, staatlich gepruefte Privatmusiklehrerin, Gesang. Voice with Ria Ginster, Helene Schlusnus, Gibner King, Margarita Mayer. Drama with Charlotte Busch-Gadski, Anna Bahr-Mildenburg. Coaching with Wilhelm Schuechter, Paul Meyer, Erich Itor Kahn, Jan Behr, Thomas Mayer, Paul Breisach, Fausto Cleva, Felix Popper. Piano with George Kuhlmann. Faculty, Vassar College, 1949; Pennsylvania College for Women, 1953. Artist in residence, Aspen Music School, 1950. Member, Düsseldorf, Aachen, Köln opera houses, San Francisco Opera Company, Royal Opera Covent Garden, Nederlandsche Opera. Operatic, recital and concert appearances in Europe, United States, Canada, South America. Recordings.

PERCY F. HUNT, *Emeritus*

GLADYS CHILDS MILLER Teacher's and Soloist's Diploma. B.M. (N.E.C.). Voice with Charles White, Rulon Robison, Morris Williams, Frank E. Miller. Assistant to Dr. Miller, New York, 1926-28. Appearances in Boston and New York.

DOROTHY RICHARDS Diploma (N.E.C.). Voice with Clarence B. Shirley. Head of Voice Department, South Shore Music School, 1928-39. Church and oratorio soloist.

RICHARD B. ROSEWALL B.S., Ed.M. (University of Minnesota). Teaching Fellow, University of Minnesota, 1951-52. Supervisor and Director of Vocal Music, Little Falls (Minn.) High School. Class and private voice, University of Minnesota, 1952-54. Conductor, Choral Union; Director of Opera; private and class voice, Indiana State Teachers College, 1956-59; author, *Handbook of Singing*.

RHODORA B. SMITH Diploma, B.M., M.M. (N.E.C.). Voice with Cleora Wood, Marie Sundelius, Maria Elsberg, Gladys Miller. Soloist, Boston Pops Orchestra. Recital appearances in Boston. Church choir director.

REPERTOIRE COACHING

FELIX WOLFES Leipzig Conservatory: piano with Robert Teichmueller, composition with Max Reger. Strassburg Conservatory: composition with Hans Pfitzner. Conductor of opera and concerts in Germany, France, Australia. Assistant Conductor, Metropolitan Opera Company, 1938-45. Faculty, Berkshire Music Center, since 1941. Composer of songs and arranger of vocal scores of some operas by Hans Pfitzner and Richard Strauss.

ROSS REIMUELLER B.M. (Oberlin), M.M. (N.E.C.), Akademie für Musik und darstellende Kunst, Mozarteum, Salzburg. Opera with Boris Goldovsky. Conducting with Gerhard Wimberger, David R. Robertson. Piano with Jacob Radunsky. Chamber music with John Frazer. Voice with Daniel Harris, Alfredo Baselli. Repertoire with Bernhard Paumgartner, Paul Schilhawsky, Daniel Harris. Organ with Parvin Titus. Recipient of the David R. Robertson Award (1960). Faculty, Berkshire Music Center, since 1958; Oglebay Opera Workshop, since 1957. Chorus Master, New England Opera Theatre, 1961-1962. Conductor of opera productions, Oberlin and New England Conservatory.

HARP

LOUISE CAME PAPPOUTSAKIS Graduate, National Conservatory of Paris. Harp with Bernard Zighera, Marcel Tournier (Paris). Faculty, Wellesley College, since 1957. Member, Boston Pops Orchestra, Boston Symphony Orchestra, 1937-38.

COLETTE RUSHFORD Diploma (N.E.C.), Mus.B., Mus.M. (Boston University). Harp with Bernard Zighera. Soloist, Berkshire Music Center. Pioneer Valley Symphony, Boston Chamber Orchestra. Faculty, Abbot Academy, 1960-61. Member, Boston Concert Ensemble. Harpist, Boston Civic Symphony, New England Philharmonic Orchestra, Springfield (Mass.) Symphony, Portland (Maine) Symphony. Radio and television appearances. Solo and chamber music performances in New England and southern states.

BERNARD ZIGHERA Diploma with first prize in piano, Diploma with first prize in harp (Paris Conservatory). Harp with Marcel Tournier. Piano with Isidore Philipp, Santiago Riera. Chamber music with Paul Chevillard, Lucien Capet. Member, Paris Conservatory Orchestra. Faculty, Berkshire Music Center, since 1940, Longy School of Music, 1932-42. Concert tours in Europe and United States. First harpist, Boston Symphony Orchestra. Chevalier of the French Legion of Honor.

STRINGED INSTRUMENTS

RICHARD BURGIN, *Chairman*, Violin. Artist's Diploma (Imperial Conservatory of St. Petersburg). Violin with Isadore Lotte, Joseph Joachim, Leopold Auer. Concertmaster, Helsingfors, Finland. Solo recitals and appearances in Russia, Sweden, Norway, Denmark. Former Concertmaster, Boston Symphony Orchestra. Head of Orchestral Dept., Berkshire Music Center. Associate Conductor, Boston Symphony Orchestra.

VIRGINIA PAYTON BACON, Violoncello. Certificate (Institute of Musical Art of the Juilliard School), Mannes School. Cello with Willem Willeke, Lieff Rosanoff, Alfred Zighera, Maurice Eisenberg. Member, San Diego Symphony. Instructor of cello, Groton School, 1941-56; Cummington School of the Arts, 1954-56; Longy School of Music, since 1944. Solo and chamber music recitalist.

ROBERT BRINK, Violin. Malkin Conservatory of Music, Harvard University, Boston University, N.E.C. Violin with Jacques Malkin, Albert Spalding. Theory with Nicholas Slonimsky, Suzanne Block. Composition with R. Henning. Piano with Jules Wolfers. Faculty, Boston University School of Fine and Applied Arts, 1954-59. Member, Brink-Pinkham Duo, Hamden Trio, Brink-Barker Duo. Concertmaster, Cambridge Festival Orchestra. Annual concert tours in United States, Canada, Europe. Solo radio appearances on CBS, CBC (Canada). Recordings.

JOSEPH DE PASQUALE, Viola. Graduate, Curtis Institute of Music. Viola with Max Aronoff, William Primrose. Chamber music with Louis Bailly. American Broadcasting System Orchestra, 1945-47. Faculty, Hartt College of Music, 1950-53; Faculty, Berkshire Music Center, since 1947. Principal viola, Boston Symphony Orchestra. Member, Nova Arte Quartet.

CORINNE FLAVIN, Violoncello. N.E.C. Cello with Ferdinand Sorenson, A.C. Dounis, Alfred Zighera. Member, Springfield Symphony, Rhode Island Philharmonic. Solo and trio concerts throughout New England.

RICHARD KAPUSCINSKI, Violoncello. Graduate of Curtis Institute of Music. Cello with Leonard Rose and Felix Salmond. Former member, Cleveland Orchestra, Baltimore Symphony, La Salle Quartet. Former head, cello department, Peabody Conservatory. Member, Boston Symphony Orchestra, since 1960; originating member, Boston Fine Arts Quartet and Gabrielli Trio.

ALFRED KRIPS, Violin. Violin with Willy Hess. Member, Berlin State Opera Orchestra. Faculty, Berkshire Music Center, since 1940. First violinist, Boston String Quartet. Boston Symphony Orchestra, since 1934, Assistant Concertmaster, since 1946.

EUGENE LEHNER, Viola. Graduate, Royal Conservatory of Music, Budapest. Violin with Jenő Hubay. Composition with Zoltán Kodály. Former member, Kolisch Quartet and Stradivarius Quartet. Member, Boston Symphony Orchestra, since 1939. Member, Boston Arts Quartet. Faculty, Berkshire Music Center, Brandeis University, Wellesley College, Boston University.

SAMUEL MAYES, Violoncello. Curtis Institute. Violoncello with Max Steindel and Felix Salmond. Member, St. Louis Orchestra. Principal 'cello, Philadelphia Orchestra. Principal 'cello, Boston Symphony Orchestra, since 1948. Member, Nova Arte Quartet.

GEORGES E. MOLEUX, Double-bass. Diploma, first prizes in contrabass and clarinet (Paris Conservatoire). Contrabass with Ed. Nanny. Clarinet with P. Minart, H. Paradis, Aug. Perrier. Faculty, Berkshire Music Center, since 1940. Contrabass soloist, Concerts Classiques of Monte Carlo. Clarinet soloist, Opera of Monte Carlo. Principal contrabass, Concerts Padeloup, Paris. Officier, d'Academie for distinguished service to music. Principal contrabass, Boston Symphony Orchestra. Recordings. Double-bass recitals in Europe and U.S.A. Jury member, The National Conservatory, Paris, and The Conservatory of Music, Montreal, Canada.

RUTH POSSELT, Violin. Violin with Ondricek, Enesco, Thibaud. Debut in Carnegie Hall; introduced in Europe by Pierre Monteux and the Orchestre Symphonique de Paris; in Spain under the auspices of Pablo Casals. Recitals, chamber music concerts, appearances as soloist with orchestras throughout Europe and United States. Member, Bel Arte Trio. Faculty, Berkshire Music Center, since 1950; Wellesley College, since 1952. Recordings.

BARBARA D. SCHEITZ, Violin. Teacher's Diploma (Longy School of Music), B.M., M.M. (N.E.C.), Berkshire Music Center. Violin with Wolfe Wolfensohn, Alfred Krips. Ensemble with F. Judd Cooke, Georges Fourel. Orchestral training with Malcolm Holmes, Richard Burgin. Faculty, South End Music School, 1953-54; Longy School of Music, 1949-53; Groton School, since 1959. Member, New England Philharmonic Orchestra, 1951-52; Atlanta Symphony Orchestra, 1955-58; New Hampshire Music Festival Orchestra, 1956; Portland (Maine) Symphony Orchestra, 1958-59.

JOSEPH SILVERSTEIN, Violin. Curtis Institute. Member, Houston, Denver, and Philadelphia Orchestras. Prize-winner at 1959 Queen Elisabeth Music Competition in Belgium. Winner of 1960 Naumberg Foundation Award. Concertmaster, Boston Symphony Orchestra. Member, Nova Arte Quartet.

GEORGE ZAZOFSKY, Violin. Curtis Institute. Concertmaster of Curtis Symphony Orchestra under Fritz Reiner. Twice represented New England in Stokowski's All-American Youth Orchestra. Concertmaster and Musical Director of Zimble Sinfonietta. Soloist with Boston Pops Orchestra. Member, Boston Symphony Orchestra, since 1941. Member, Nova Arte Quartet.

ALFRED ZIGHERA, Violoncello. Diploma with first prize (Paris Conservatory). Violoncello with Jules Loeb. Ensemble with Lucien Capet. First violoncellist, Paris Conservatory Orchestra, Concerts Koussevitzky, Paris. Former member, Zighera Quartet, Paris; Boston String Quartet. Faculty, Wellesley College, since 1944; Berkshire Music Center, since 1940. Member, Boston Symphony Orchestra.

WOODWIND INSTRUMENTS

ROSARIO MAZZEO, *Chairman*, Clarinet. Inventor of Mazzeo System clarinet. Boston Symphony Orchestra member since 1933; Personnel Manager since 1942. Faculty, Berkshire Music Center, since 1940. Lectured at Harvard, M.I.T., Columbia, Eastman School of Music, Curtis Institute, the Universities of Syracuse, Ohio, Illinois, Michigan, and others. Founder and Past Director of Boston Chamber Music Society.

GINO CIOFFI, Clarinet. Conservatory of Naples, St. Cecilia Conservatory, Rome. Principal clarinet with Pittsburgh Symphony, Cleveland Orchestra, New York Philharmonic, NBC Symphony under Toscanini, Metropolitan Opera Orchestra. Faculty, Berkshire Music Center. Principal clarinet, Boston Symphony Orchestra.

DORIOT ANTHONY DWYER, Flute*. Mus.B. (Eastman School of Music). Flute with Liegl, Barrere, Mariano, Kincaid. Member, Los Angeles Philharmonic, National Symphony Orchestra, Alice Ehler's Ancient Instrumental Ensemble. Appointed by Bruno Walter first flute of Hollywood Bowl Orchestra. Principal flute, Boston Symphony Orchestra. Member, Boston Woodwind Quintet. Recordings.

RALPH L. GOMBERG, Oboe. Curtis Institute of Music. Oboe with Marcel Tabuteau. At seventeen, principal oboe, All-American Youth Orchestra under Stokowski. Baltimore Symphony, New York City Center Symphony under Bernstein, Mutual Broadcasting Orchestra. Principal oboe, Boston Symphony Orchestra, since 1949.

WILLIAM GRASS, Flute. DePauw University; B.M. with honors, M.M. (N.E.C.). Flute with A. Tipton, J. Pappoutsakis, G. Laurent. Chamber music with R. Mazzeo, F. Gillet. Member, Philippine Islands Orchestra, Rhode Island Philharmonic, Portland (Maine) Symphony, Boston Pops Orchestra, Zimble Sinfonietta, Springfield Symphony, 1952-57. Instructor of flute and ensemble music, Smith College, 1955-61. Faculty, All Newton Music School, since 1956; Milton Academy, since 1957; Dana Hall, Pine Manor, since 1959. Instructor of Flute, Boston Conservatory. Current member, Pro Arte Woodwind Quintet, since 1957. Solo and chamber music performances. Opera, ballet and theater orchestras.

JOHN A. HOLMES, Oboe. B.M. (Eastman School of Music). Member of orchestras of Oklahoma City, Kansas City, Buffalo, Washington, and St. Louis. Faculty, Boston University. Soloist, South American Tour of Zimble Sinfonietta, 1957. Member, Boston Symphony Orchestra, since 1946.

ERNST PANENKA, Bassoon. Master's Degree (Vienna Academy of Music). Member, Volksoper Orchester, Vienna, 1926-29. Member, Boston Symphony Orchestra.

JAMES PAPPOUTSAKIS, Flute. N.E.C. Flute with Georges Laurent. Faculty, Longy School of Music, since 1939; Wellesley College, since 1949; Boston Conservatory, since 1951; Boston University, 1961-. Solo flutist, Boston Pops Orchestra. Soloist, Zimble Sinfonietta, Central and South America; Cambridge Society for Early Music. Member, Berkshire Woodwind Ensemble. Member, Boston Symphony Orchestra.

LOUIS SPEYER, Oboe. Diploma, first prize in oboe (Paris Conservatory). Conductor of chamber orchestras at Berkshire Music Center; Sanders Theatre, Cambridge; Pops Concerts. Music Director, Berkshire Woodwind Ensemble. Recipient, medal of "Reconnaissance Française" and French Legion of Honor; medal of the Elizabeth Coolidge Foundation of the Library of Congress, for eminent services to chamber music.

ROBERT C. STUART, Clarinet. N.E.C. Clarinet with Victor Polatschek. Chamber music with Fernand Gillet. Faculty, Milton Academy, since 1946; Longy School of Music, since 1957; All Newton Music School, since 1959; South End Music Center, 1948-58. Clarinetist, Houston Symphony, 1936-42. Member, Pro Arte Woodwind Quintet. School and theater concerts in Boston.

*On leave of absence during 1963-64.

RICHARD B. SUMMERS, Oboe. B.M., M.M., (N.E.C.). Oboe with Fernand Gillet. Faculty, Brookline Music School, 1957-59; Wellesley Public Schools, 1958-59; Phillips Academy, since 1958; Longy School of Music, since 1959. Member, Houston Symphony, Florida Symphony, Hartford Symphony, Springfield Symphony, Rhode Island Philharmonic. Member, Fine Arts Woodwind Quintet. Solo and recital appearances in Boston and New England. Substitute member, Boston Symphony Orchestra, Boston Pops Orchestra. Opera and theater work.

FELIX A. VISCUGLIA, Clarinet. B.M. (N.E.C.). Clarinet with Rosario Mazzeo. Faculty, Phillips Exeter Academy, 1954-59; Longy School. Member, Boston Pops Orchestra, Fine Arts Woodwind Quintet. Soloist and Clinician. Appearances in Boston, New England, Philadelphia, and New York. Recordings.

SHERMAN WALT, Bassoon. University of Minnesota, Curtis Institute of Music. Bassoon with William Santucci, Ferdinando Del Negro. Chamber music with Marcel Tabateau. Faculty, Roosevelt College, 1949-51; Berkshire Music Center, since 1953. Former principal bassoon, Chicago Symphony Orchestra. Principal bassoon, Boston Symphony Orchestra, Boston Woodwind Quintet. Recordings.

BRASS INSTRUMENTS

ROGER VOISIN, *Chairman*, Trumpet. Diploma (College St. Julien), Diploma with first prize in trumpet and solfège (Conservatoire de Musique). Trumpet with René Voisin, Marcel LaFosse. Faculty, Navy School of Music, 1941-43; Boston University, 1948-52; Berkshire Music Center, since 1950. Principal trumpet, Boston Symphony Orchestra. Recordings.

ANDRE COME, Trumpet. Trumpet with Marcel LaFosse. Member, United States Air Force Band, Baltimore Symphony Orchestra. Member, Boston Symphony Orchestra, since 1957.

WILLIAM M. GIBSON, Trombone, Tuba. Artist's Diploma (Curtis Institute of Music). First trombone, Pittsburgh Symphony, New York City Center Symphony and Opera. Member, Philadelphia Orchestra. Principal trombone, Boston Symphony Orchestra.

GERARD J. GOGUEN, Trumpet. B.M. (N.E.C.). Principal trumpet, Central Florida Symphony. Member, Boston Symphony Orchestra.

PAUL F. KEANEY, Horn. Longy School of Music. Horn with Willem Valkenier. Faculty, Longy School of Music, 1939-43; Boston Center for Adult Education, 1952-56; Boston Music School, since 1940. Member, Boston Symphony Orchestra, since 1937.

MILLARD S. NEIGER, Trombone. B.M. (N.E.C.). Trombone with M. Dittert, J. Coffey, J. Raichman. Solfège with G. Dufresne. Former member, Robert Shaw Chorale and Concert Orchestra, Boston Pops Tour Orchestra, New Orleans Symphony. Theater, opera, and concert orchestras in Boston.

RALPH POTTLE, JR., Horn. B.Mus., B.A. (Southeastern Louisiana College), M.M. (N.E.C.). French horn with W. Valkenier. Winner of Fulbright award for study in Vienna. Faculty, Louisiana State University, 1955-57; Boston University, 1957-61. Member, Fine Arts Woodwind Quintet, Boston. Played with various orchestras including Boston Symphony Orchestra.

JAMES STAGLIANO, Horn. Horn with Joseph Stagliano, Albert Stagliano. Principal horn, Detroit Symphony, Los Angeles Symphony, St. Louis Symphony, Chicago Symphony, NBC Symphony. Principal horn, Boston Symphony Orchestra, since 1946.

WILLIAM TESSON, Trombone. Graduate, Bentley College of Accounting and Finance; B.M. with highest honors (first winner of Chadwick Medal), M.M. (N.E.C.). Trombone with John Coffey. Theory and composition with F. Judd Cooke. Conducting with Attilio Poto, Richard Burgin, Monteux School for Conductors. First trombone for two years, touring with the Ballet Russe de Monte Carlo. Two seasons with the Boston Pops Orchestra. Substitute member, Boston Symphony Orchestra. Opera, ballet, musical theatre orchestras. Band Director, Wentworth Institute.

TIMPANI AND PERCUSSION

EVERETT FIRTH B.M., honors with distinction (N.E.C.), Juilliard School of Music. Timpani and percussion with Saul Goodman, Roman Szulc, George Stone, Lawrence White. Chamber music concert appearances throughout New England. Faculty, Berkshire Music Center, since 1953. Member, New England Opera Theatre Orchestra, Zimmler Sinfonietta. Principal timpanist, Boston Symphony Orchestra, Boston Pops Orchestra.

THEORETICAL STUDIES

MARGARET C. MASON See listing under Piano.

DANIEL PINKHAM See listing under Harpsichord.

WILLIAM TESSON See listing under Brass Instruments.

(Chairman of Theoretical Studies and additional members of the department to be announced.)

COMPOSITION

FRANCIS JUDD COOKE, A.B. (YALE), Mus.B. with highest honours (University of Edinburgh, with Sir Donald F. Tovey). Composition with Charles M. Loeffler. Violoncello with Emmeran Stoeber. Piano with Inge R. Ringnes, Anne L. Fyffe. Organ with Rebecca Burgner. Visiting Professor, Yale University, 1959-60. Organist and Choirmaster.

DANIEL PINKHAM See listing under Harpsichord.

HISTORY AND LITERATURE OF MUSIC

FRANCIS JUDD COOKE, Chairman See listing under Composition.

DANIEL PINKHAM See listing under Harpsichord.

WARREN STOREY SMITH Graduate, Faelten Pianoforte School. Piano with Carl Faelten. Theory with Reinhold Faelten. Composer of orchestral and chamber works, piano pieces and songs. Formerly, music critic, *Boston Evening Transcript*; music editor, *Boston Post*. Contributor to music periodicals, *Grove's Dictionary of Music and Musicians*, *Encyclopaedia Britannica*. Appearances on Boston Symphony Orchestra and New York Philharmonic broadcasts; Metropolitan Opera Quiz and Round Table. Honorary member, Bruckner Society of America; recipient of Bruckner medal.

MUSIC EDUCATION

LETA F. WHITNEY, Chairman B.S. (Russell Sage College), B.M. (N.E.C.), Ed.M. (Harvard). Voice with William L. Whitney. Opera with Valentino Trinci (Florence). Opera, concert, church solo and lecture appearances in Italy and United States. Music instructor, Newton Public Schools, 1940-43; Supervisor of Elementary Music, Quincy Public Schools, 1945; Director of Music, North Quincy High School, 1945-47. Adjudicator at state festivals in New England.

HERBERT H. SILVERMAN B.M. (N.E.C.), Ed.M. (Harvard), Ed.D. (Boston University). Studied with Hugo Leichtentritt, Louis Kloeppel. Conductor, Boston Madrigal Society. Instructor, Boston Public Schools, 1939-42; Supervisor, Westerly (R. I.) Schools, 1946-47; Associate Director, Boston University Workshops in Music Education. Director of Music, Malden Public Schools, since 1947. Contributor to state and national periodicals. Conductor and Adjudicator, state and New England festivals.

ARRANGING

WILLIAM TESSON See listing under Brass Instruments.

ACADEMIC STUDIES

RUTH CAPERS McKAY, *Chairman* See listing on page 8.

MARY ELINOR BROWN, *Visiting Lecturer*. B.S. (Boston University), M.A. (Radcliffe). Phi Beta Kappa. Fulbright Scholar 1952-53. Instructor, Wheaton College. Lecturer, Boston Museum of Fine Arts.

LEE SANFORD HALPRIN, English. A.B. (Upsala College, 1950), A.M. (Columbia University, 1952). Faculty, Harvard University, 1953-59; Tufts University, 1959-61.

TAMAR MARCH, French. B.A. (Brooklyn College), M.A. (Harvard). Instructor of French, Saint Paul's College, Lawrenceville, Virginia. Member, Alliance Française.

JOHANNA H. OLDENBURG, German. University of Hamburg, University of Munich. Translator. Radio work.

T. HAYES PROCTER, Philosophy. B.A., M.M. (University of Manchester, England), Ph.D. (Harvard), University of Berlin, University of Heidelberg, Collège de France. Faculty, Williams College, 1920-21; Babson Institute, 1955-56; University of North Carolina, 1952-53; Professor Emeritus, Wellesley College, 1921-52.

ELEANOR E. RANDALL, Fine Arts. A.B., Hon. A.M. (Wheaton College), A.M. (Boston University), Diploma, Museum of Fine Arts School, Boston. Faculty member, Wheaton College and Boston University. Senior Lecturer, Museum of Fine Arts School.

SYMPHONY ORCHESTRA, TRAINING ORCHESTRA, ORCHESTRAL CONDUCTING

FREDERIK PRAUSNITZ Graduate, Juilliard Graduate School, 1945. Professional debut with Detroit Symphony in 1944 as winner of Symphony Award for Young Conductors. Director of Choral Music and Associate Conductor of the Juilliard Orchestra until 1960. Former Associate Director of Public Activities and Assistant Dean, Juilliard School of Music. Fourteen tours of Europe since 1957; guest conductor for the BBC with London Symphony Orchestra, the Philharmonia and Royal Philharmonic Orchestras of London, English Chamber Orchestra, Santa Cecilia Orchestra in Rome, RAI Orchestras of Turin and Milan; Orchestre de la Suisse Romande in Geneva, Swiss Radio Orchestras of Zurich and Basel; Vienna Symphony and Munich Philharmonic Orchestras, Radio Orchestras of Munich, Hamburg and Cologne. Guest conductor at International Festival of Jeunesses Musicales in 1959; directed Juilliard Orchestra at Salzburg Festival, Copenhagen, Hamburg, Konstanz Festival, Brussels World Fair in 1958. Columbia and Epic recordings.

CHORUS, CHAMBER SINGERS, CHORAL CONDUCTING

LORNA COOKE de VARON A.B. (Wellesley College), A.M. (Radcliffe College). Voice with Olga Averino, Irene Wilson, Conrad Bas. Piano with David Barnett, Edyth G. Waxberg. Organ with Carl Weinrich. Conducting with G. Wallace Woodworth, Robert Shaw. Composition with A. T. Davison, Walter Piston, Nadia Boulanger. Assistant Conductor, Radcliffe Choral Society and Harvard-Radcliffe Choir. Conductor, Bryn Mawr College Choir and Assistant Professor of Music, 1943-47. Faculty, Berkshire Music Center, since 1952. Guest conductor of Eastern high school, preparatory school, and college choral festivals.

OPERA

BORIS GOLDOVSKY, *Visiting Lecturer* Artist's Diploma with high honors (Liszt Academy of Music, Budapest), Diploma (Curtis Institute of Music). Piano with August Kipp, Leonide Kreutzer, Artur Schnabel, Ernst von Dohnányi. Concert tours and appearances with orchestras in Europe. Operatic direction in Philadelphia and Cleveland. Musical Director of Opera School, Berkshire Music Center. Artistic Director, New England Opera Theatre. Master of ceremonies of the Saturday broadcasts of the Metropolitan Opera. Lectures and concert tours throughout United States.

THOMAS H. PHILIPS, JR. A.B. cum laude, M.A. (Harvard), Yale School of Music, Longy School of Music, Berkshire Music Center. Conducting with G. Wallace Woodworth, Francis Findlay, Hans Swarowsky. Stage direction with Boris Goldovsky. Voice with Olga Averino. Clarinet with Keith Wilson. Composition with Randall Thompson. Fulbright Scholar, Akademie für Musik und darstellende Kunst, Vienna. Formerly, Opera Workshop Director, Longy School of Music; Choral and Stage Director, Seagle Colony; Choir Director, Harvard-Epworth Methodist Church; Musical Director, Brattle Theater; pianist-conductor, Theatre Guild, Inc. Assistant to Boris Goldovsky, New England Opera Theatre. Director of Music and Dramatics, Browne and Nichols School.

ROSS REIMUELLER See listing under Repertoire Coaching.

Graduate Assistants in

CHORAL LIBRARY
CHORUS
HUMANITIES
MUSIC EDUCATION

MUSIC HISTORY
OPERA (DIRECTION)
ORCHESTRA
RADIO AND TELEVISION

The Faculty Council

THE PRESIDENT
THE DEANS
F. JUDD COOKE
HOWARD GODING

FREDERICK JAGEL
LETA F. WHITNEY
DONALD WILLING

The Undergraduate Faculty Board

THE UNDERGRADUATE DEAN
ROBERT BRINK
LORNA COOKE deVARON
SAM DI BONAVENTURA

JOHANNA OLDENBURG
DANIEL PINKHAM
FREDERIK PRAUSNITZ
JEAN POOLE
RICHARD ROSEWALL

EDUCATION AT THE NEW ENGLAND CONSERVATORY

The New England Conservatory of Music is now in its tenth decade. Founded in 1867 by Dr. Eben Tourjée, it was incorporated in 1870 under a special act of the Massachusetts Legislature. For fifteen years, classes were given in the Music Hall, a famous concert hall of the period. The few rooms available there soon became inadequate, and a wing was added. In 1882, the Conservatory was moved to Franklin Square, where it occupied the St. James Hotel. In addition to classrooms and studios, the building provided ample living quarters for women students.

By the end of the century, the Conservatory was again in urgent need of more suitable facilities, particularly for concert halls, classrooms, and studios. The initiative and generosity of a longtime Trustee, Eben D. Jordan, made possible the construction in 1902 of the present main building, which includes the now famous Jordan Hall. A substantial addition was erected in 1928, and in 1960 new library and residence buildings were completed.

During the first half-century of the New England Conservatory's existence, music study was patterned in the tradition of the fine European conservatories. While this highly specialized training was adequate during the late nineteenth and early twentieth centuries, it became apparent about the time of World War I that such a restricted curriculum could not keep pace with trends in American higher education.

Accordingly, at that time the New England Conservatory began a gradual expansion of its course of study. As a result the Conservatory was authorized in 1925 to grant the Bachelor of Music degree, and shortly after, the Master of Music degree. Course offerings then included languages, literature, educational methods and history, as well as more extensive studies in music history and literature. In the succeeding years, the New England Conservatory has constantly extended and revised its curriculum to achieve a balance between professional training in music and general cultural education.

Students at the New England Conservatory have unusual opportunities. The Conservatory has for many years enjoyed a close association with the Boston Symphony Orchestra and the Principals of the orchestra are members of the Faculty. The Nova Arte Quartet, the string quartet in residence at the Conservatory, is composed of outstanding Boston Symphony artists. In addition, the Conservatory Chorus performs major works each year with the Boston Symphony; most of these performances have been recorded by RCA Victor. Conservatory students also have the opportunity to continue their study with Boston Symphony teachers during the summer months by attending the Berkshire Music Center at Tanglewood. Symphony Hall and Jordan Hall appearances by the world's greatest artists and ensembles provide unexcelled opportunities for valuable learning.

The New England Conservatory is a charter member of the National Association of Schools of Music. In 1951, the Conservatory was accepted for membership in the New England Association of Colleges and Secondary Schools.

Throughout its more than ninety years, the New England Conservatory has maintained the basic conviction that the conservatory tradition is the essential core of a successful program for training fine musicians. The undergraduate Diploma and the Artist's Diploma offered by the Conservatory represent the purest form of conservatory training. The collegiate degree courses, which reflect the twentieth-century concept of professional training for musicians, are offered for those persons who seek broader, more comprehensive preparation.

THE UNDERGRADUATE DIVISION

The Undergraduate Division offers four-year programs leading to the Bachelor of Music degree in Applied Music, in Composition or Arranging, and in Music Education, and the Diploma in Applied Music. Each of these curricula is designed to develop individual musicianship and applied music proficiency to the highest possible level while also providing for the general education and professional needs of candidates in the various major areas. All undergraduate candidates are given intensive instruction in basic and advanced theoretical subjects and in music literature. In addition, degree candidates complete substantial sequences in English, literature, and modern languages. Courses of specialization appropriate to each major field are also provided in each of the curricula.

Bachelor of Music in Applied Music

Offered in

Piano	Voice	Organ	Harpsichord	Orchestral Instruments
-------	-------	-------	-------------	------------------------

The primary aim of this program is the development of excellence in solo and ensemble performance. It is particularly appropriate preparation for those seeking professional careers as studio teachers, orchestral players, church musicians, accompanists, or in opera and the musical theater. Candidates who wish to prepare for careers in college teaching, conducting, opera direction, or research — all of which normally require graduate study — may best prepare for the necessary advanced studies by completing the undergraduate degree program in applied music.

Candidates for admission must demonstrate substantial achievement in applied music as well as strong potential for continued development. Good scholastic aptitude and achievement are also required.

Bachelor of Music in Composition or Arranging

The development of creative skills is the first goal of the programs in composition or in arranging. Candidates are also given the opportunity to pursue a minor in applied music. In addition to the theoretical studies included in the applied music curriculum, there are more advanced courses in harmony, counterpoint, and orchestration. The composition program is appropriate preparation for those seeking careers teaching theory at the college level, as well as for those whose main objective is to compose. The arranging curriculum is designed to prepare qualified persons for careers in the field of popular music.

Bachelor of Music in Music Education

This curriculum provides the comprehensive studies in music, general education, and professional areas which are essential to the training and certification of music teachers and supervisors in the public schools. All candidates receive intensive preparation in all aspects of the music programs — vocal and instrumental — at both elementary and secondary levels. In addition, those pursuing this curriculum are expected to achieve, through their studies in applied music, theoretical subjects, and music literature, a good level of musicianship and performance skill.

Applicants must provide evidence of good scholastic attainment and intellectual capacity and must demonstrate sufficient ability in applied music to give promise of adequate development in the four years of study at the Conservatory.

Diploma

Offered in

Piano	Voice	Organ	Harpsichord	Orchestral Instruments
-------	-------	-------	-------------	------------------------

The diploma is a non-academic award and may be earned only in applied music. This program permits maximum concentration in the applied major with supporting studies in theoretical subjects and music literature. It is appropriate for those who wish to prepare for careers in performance or studio teaching — areas which do not specifically require formal certification or possession of an academic degree.

Applicants must demonstrate the same musical qualifications required for the Bachelor of Music curriculum; however, scholastic record and aptitude are of less importance in determining admission.

Requirements for Admission

ACADEMIC REQUIREMENTS

For Freshmen:

1. Graduation from an accredited high school or preparatory school is a prerequisite for admission. It is expected that applicants will complete the college preparatory course, although this requirement may be waived if other qualifications are sufficiently strong. Foreign students must submit evidence of equivalent academic training.

2. Applicants for freshman status are required to take either the College Board Scholastic Aptitude Test (SAT) or the American College Testing Program Examination (ACT). (This requirement also applies to those who have been out of secondary school one or more years but who have not previously undertaken college training.) Applicants who do not live in the United States and who find it difficult to arrange to take the SAT examination should request exemption.

For Transfer Students:

1. Transfer students must present evidence of satisfactory scholastic record at all higher institutions attended.
2. Credit for studies completed at other accredited colleges or universities will be granted as follows:

By examination: Credit in applied music and theoretical subjects will be given to the extent warranted by examinations given at the Conservatory during Orientation Week.

Without examination: Credit in other applicable subjects will be granted on documental evidence, subject to attainment of grades of C or higher.

AUDITION REQUIREMENTS

Each applicant will be examined in his applied music major before acceptance is granted. Auditions will not be heard until all documents (as specified in the instructions enclosed with the application forms) have been received. Auditions are scheduled several times during the winter and spring preceding entrance. Any applicant who lives more than 300 miles from Boston may submit a tape recording in lieu of the personal audition.

The audition requirements specified below for each major area are for entrance to the freshman year. Candidates for an advanced year must present evidence of repertoire and proficiency in advance of these requirements.

Piano	A Prelude and Fugue from the Well-Tempered Clavichord
	or
	Two movements from a Suite by Bach
	The first movement of a classical sonata (Haydn, Mozart, or Beethoven)
	A composition by a 19th or 20th century composer (At least one of these pieces must be played from memory)
	All major and harmonic and melodic minor scales All major and minor arpeggios (hands an octave apart)
Voice	A selection from the early Italian anthology or from Mozart
	An aria or song sung in French or Italian
	A song in English
Organ	A composition by Bach
	A romantic work
	A modern work
	(At least one of these pieces must be played from memory)
Harpichord	A Prelude and Fugue from the Well-Tempered Clavichord
	or
	Two movements of a Suite by Bach
	A sonata by Scarlatti
	A work by Couperin or Rameau Scales and arpeggios

Orchestral Instruments

Strings	The first movement of a sonata or concerto Scales and arpeggios
Woodwinds	A sonata movement or concert piece of moderate difficulty Major and minor scales and a chromatic scale covering the complete range
Brass	A composition of moderate difficulty Major, minor, and chromatic scales, articulated and slurred
Harp	A concert piece Scales and arpeggios, four octaves, both hands, in thirds, sixths, and octaves
Percussion	Demonstration of snare drum rudiments A basic technical knowledge of the mallet instruments Elementary exercises for timpani
Composition or Arranging	Candidates must demonstrate proficiency in an applied major. Audition requirements are the same as those specified above for the various instruments. If the applied major is not a keyboard instrument, candidates must also demonstrate moderate proficiency in piano, particularly the ability to sight-read readily. Manuscripts of original compositions or arrangements must be submitted with the application forms.
Music Education	Candidates must demonstrate proficiency in an applied major. Audition requirements are the same as those specified above for the various instruments or voice.

Requirements for Promotion

At the end of each school year every student is required to demonstrate by audition satisfactory achievement and progress in his applied major. Satisfactory performance at this audition and successful completion of the year's course work are the bases for promotion. For promotion to the second and third years, students will appear before the Undergraduate Faculty Board, for admission to the fourth year, before the Faculty Council.

Requirements for Graduation

Candidates for graduation must complete all prescribed course work. Four-fifths of all earned credit must be of C quality or higher; a student's failure to meet this requirement will disqualify him for graduation.

A minimum of 120 credits is required for the degree.

Non-keyboard majors must pass a proficiency test in piano.

Transfer students must earn at least the final 30 credits in residence at the Conservatory.

In addition to the above general requirements, each student must meet the specific requirements for his major field as stated below:

Piano, Voice, Organ, Harpsichord

1. The study of a comprehensive repertoire of solo works.
2. Presentation of an acceptable public recital during the senior year. This program is to be performed from memory.
3. Performance of a work with orchestra when required by the Faculty Council.

Orchestral Instruments

1. The study of a comprehensive repertoire.
2. Frequent performances of ensemble music.
3. A satisfactory final audition before the Faculty Council.
Note: The Faculty Council may approve, at the time of promotion to fourth year, a public recital during the senior year in lieu of a final audition.

Composition or Arranging

1. The study of a substantial repertoire.
2. A satisfactory final audition before the Faculty Council.
3. Candidates must also present, and have approved, the following original works:
For Composition: A song for solo voice and piano

A choral piece in contemporary style, with or without accompaniment

A substantial composition of three or four movements for a solo instrument and piano or a miscellaneous combination of instruments

Note: Candidates for promotion to senior status must submit by May of the junior year a sonata-allegro movement in the style of the period from Haydn through Brahms, for piano, or piano and one or more solo instruments.

For Arranging: An arrangement for large studio orchestra with strings
One of the following:

- a. A substantial portion of an underscore for a motion picture, television presentation, or musical comedy; include script.
- b. An original work in one or more movements, appropriate for concert presentation.

All required manuscripts must be submitted to the Dean not later than May 1 of the senior year. They must be in ink, legible, and well-edited.

Music Education

- 1. The study of a substantial repertoire.
 - 2. A satisfactory final audition before the Faculty Council.
 - 3. Proficiency in piano and voice adequate for classroom teaching.
 - 4. Satisfactory completion of a minimum of 150 clock-hours of practice teaching.
- Note: Music Education majors who wish to present a public recital (not required) during the senior year should request the Faculty Council's approval at the time of promotion to the senior year.

Application and Registration

Prospective candidates may obtain application forms by writing to the Dean of the Undergraduate Division. All information requested on these forms must be given in detail. Candidates should apply not later than August 1 preceding entrance.

Those who intend to request financial aid should so state when requesting application forms.

Accepted candidates are required to be at the Conservatory for Orientation Week (immediately preceding the opening of the fall semester). During this week, various classification and placement tests will be administered to all new students. Other activities, designed to acquaint students with the Conservatory's activities and facilities and to complete registration, will also be scheduled during this period. Accepted candidates will receive advance schedules of required meetings during Orientation Week.

As a rule, entrance at midyear is not granted because year-courses begin only in September. Exceptions can be made occasionally for students transferring from similar professional programs.

CURRICULA

Bachelor of Music in Applied Music

Piano

Freshman Year		Credits
Piano		8
Theory 1		6
Harmony 1		4
English 1		6
Language 1 (French or German)		6
		—
		30
Sophomore Year		
Piano		8
Theory 2		4
Harmony 2		6
Literature 1		6
Language 2		6
		—
		30

Junior Year

Piano	12
Keyboard Harmony	4
Music Literature and Form 1	6
Literature 2	6
Piano 15. Piano Literature and Performance	4
	<hr/>
	32

Senior Year

Piano	12
Counterpoint 1	6
Music Literature and Form 2	6
Piano 11. Piano Pedagogy	4
Ensemble or Elective	4
	<hr/>
	32

All students will participate in a performing organization as assigned; one credit per year will be granted.

Voice

Freshman Year

	<i>Credits</i>
Voice	8
Theory 1	6
Harmony 1	4
English 1	6
Italian 1	6
Piano Class	2
	<hr/>
	32

Sophomore Year

Voice	8
Theory 2	4
Harmony 2	6
Literature 1	6
German 1	6
Piano Class	2
	<hr/>
	32

Junior Year

Voice	12
Music Literature and Form 1	6
German 2	6
French 1	6
Literature 2	6
	<hr/>
	36

Senior Year

Voice	12
Music Literature and Form 2	6
French 2	6
Voice 11. Vocal Repertoire	4
Voice 13. Voice Pedagogy	4
	—
	32

All students will participate in a performing organization as assigned; one credit per year will be granted.

Organ

Freshman Year	<i>Credits</i>
Organ	8
Theory 1	6
Harmony 1	4
English 1	6
Language 1 (French or German)	6
	—
	30

Sophomore Year

Organ	8
Theory 2	4
Harmony 2	6
Literature 1	6
Language 2	6
	—
	30

Junior Year

Organ	12
Keyboard Harmony	4
Music Literature and Form 1	6
Literature 2	6
History of the Organ and Church Music	4
	—
	32

Senior Year

Organ	12
Counterpoint 1	6
Music Literature and Form 2	6
Organ Improvisation	4
Conducting 13	4
	—
	32

All students will participate in a performing organization as assigned; one credit per year will be granted.

Note: Students will be required to attend the Organ Department Laboratory which will meet weekly for two hours, concurrently with the course in History of the Organ and Church Music, at the discretion of the department chairman.

Harpsichord

Freshman Year	<i>Credits</i>
Harpsichord	8
Theory 1	6
Harmony 1	4
English 1	6
Language 1 (French or German)	6
	—
	30
Sophomore Year	
Harpsichord	8
Theory 2	4
Harmony 2	6
Literature 1	6
Language 2	6
	—
	30
Junior Year	
Harpsichord	12
Keyboard Harmony	4
Music Literature and Form 1	6
Literature 2	6
Elective	4
	—
	32
Senior Year	
Harpsichord	12
Counterpoint 1	6
Music Literature and Form 2	6
Conducting 13	4
Elective	4
	—
	32

All students will participate in a performing organization as assigned; one credit per year will be granted.

Orchestral Instruments

Freshman Year	<i>Credits</i>
Major instrument	8
Theory 1	6
Harmony 1	4
English 1	6
Language 1 (French or German)	6
Piano Class	2
	—
	32

Sophomore Year	
Major instrument	8
Theory 2	4
Harmony 2	6
Literature 1	6
Language 2	6
Piano Class	2
	—
	32

Junior Year	
Major instrument	12
Theory 3	4
Music Literature and Form 1	6
Literature 2	6
Ensemble* or Elective	4
	—
	32

Senior Year	
Major instrument	12
Counterpoint 1	6
Music Literature and Form 2	6
Ensemble* or Elective	4
Elective	4
	—
	32

All students will participate in a performing organization as assigned; one credit per year will be granted.

Bachelor of Music in Composition or Arranging

Freshman Year	<i>Credits</i>
Major instrument	8
Theory 1	6
Harmony 1	4
English 1	6
Language 1 (French or German)	6
	—
	30

Sophomore Year	
Major instrument	4
Theory 2	4
Harmony 2	6
Counterpoint 11	4
Literature 1	6
Language 2	6
Composition or Arranging Class	4
	—
	34

*Ensemble is required if assigned.

Junior Year

Major instrument	4
Secondary string instrument	4
Harmony 12	4
Music Literature and Form 1	6
Counterpoint 12	4
Literature 2	6
Composition or Arranging Class	4
	<hr/>
	32

Senior Year

Major instrument	4
Secondary string instrument	4
Music Literature and Form 2	6
Orchestration	4
Conducting 13	4
Composition or Arranging Class	4
Electives	8
	<hr/>
	34

All students will participate in a performing organization as assigned; one credit per year will be granted.

Note 1: Candidates in composition or arranging will normally be expected to demonstrate adequate keyboard facility at the time of admission if the applied major is not a keyboard instrument. If this requirement is waived at entrance, candidates will be required to study piano as an extra course until the requirement is met.

Note 2: If the applied major is a string instrument, the candidate will either study another orchestral instrument or carry an elective course in lieu of the secondary string instrument, at the discretion of the department.

Bachelor of Music in Music Education

Freshman Year	<i>Credits</i>
Major	4
Theory 1	6
Harmony 1	4
English 1	6
Language 1	6
Music Education 1. Heterogeneous Instrumental Class I	2
Voice Class	4
Piano Class	2
	<hr/>
	34

Sophomore Year

Major	4
Theory 2	4
Harmony 2	6
Literature 1	6
Language 2	6
General Psychology (1st semester)	3
Educational Psychology (2nd semester)	3
Music Education 3. Heterogeneous Instrumental Class II	2
Piano Class	2
	<hr/>
	36

Junior Year

Major	4
Music Literature and Form 1	6
Literature 2	6
Music Education 4. Heterogeneous Instrumental Class III	2
Music Education 11. Music in Elementary Education	4
Music Education 12. Music in Secondary Education	4
Conducting 13	4
Piano Class	2
	<hr/>
	32

Senior Year

Major	4
Music Literature and Form 2	6
Introduction to Philosophy (1st semester)	3
Philosophy of Education (2nd semester)	3
Music Education 13. Instrumental School Music and Instrumentation	4
Music Education 15. Practice Teaching	6
Music Education 16. Music Education Materials and Conducting	4
Piano Class	2
	<hr/>
	32

All students will participate in a performing organization as assigned; one credit per year will be granted.

Note: All students will be required to attend the Music Education Laboratory which will meet weekly for two hours at the discretion of the department chairman.

Diploma in Applied Music

Piano

Freshman Year	Credits
Piano	8
Theory 1	6
Harmony 1	4
	<hr/>
	18

Sophomore Year	
Piano	8
Theory 2	4
Harmony 2	6
	<hr/>
Junior Year	18
Piano	12
Music Literature and Form 1	6
Piano Literature and Performance or Keyboard Harmony	4
	<hr/>
Senior Year	22
Piano	12
Music Literature and Form 2	6
Piano Pedagogy or Ensemble	4
	<hr/>
	22

All students will participate in a performing organization as assigned; one credit per year will be granted.

Voice

Freshman Year	<i>Credits</i>
Voice	8
Theory 1	6
Harmony 1	4
Piano Class	2
	<hr/>
Sophomore Year	20
Voice	8
Theory 2	4
Harmony 2	6
Piano Class	2
	<hr/>
Junior Year	20
Voice	12
Music Literature and Form 1	6
Voice 11. Vocal Repertoire	4
	<hr/>
Senior Year	22
Voice	12
Music Literature and Form 2	6
Voice 13. Voice Pedagogy	4
	<hr/>
	22

All students will participate in a performing organization as assigned; one credit per year will be granted.

Organ

Freshman Year	<i>Credits</i>
Organ	8
Theory 1	6
Harmony 1	4
	—
	18
Sophomore Year	
Organ	8
Theory 2	4
Harmony 2	6
	—
	18
Junior Year	
Organ	12
Keyboard Harmony	4
Music Literature and Form 1	6
	—
	22
Senior Year	
Organ	12
Music Literature and Form 2	6
Organ Improvisation	4
	—
	22

All students will participate in a performing organization as assigned; one credit per year will be granted.

Note: Students will be required to attend the Organ Department Laboratory which will meet weekly for two hours at the discretion of the department chairman.

Harpsichord

Freshman Year	<i>Credits</i>
Harpsichord	8
Theory 1	6
Harmony 1	4
	—
	18
Sophomore Year	
Harpsichord	8
Theory 2	4
Harmony 2	6
	—
	18

Junior Year

Harpsichord	12
Keyboard Harmony	4
Music Literature and Form 1	6
	—
	22

Senior Year

Harpsichord	12
Music Literature and Form 2	6
Ensemble or Elective	4
	—
	22

All students will participate in a performing organization as assigned; one credit per year will be granted.

Orchestral Instruments

Freshman Year

	<i>Credits</i>
Major instrument	8
Theory 1	6
Harmony 1	4
Piano Class	2
	—
	20

Sophomore Year

Major instrument	8
Theory 2	4
Harmony 2	6
Piano Class	2
	—
	20

Junior Year

Major instrument	12
Music Literature and Form 1	6
Ensemble or Theory 3	4
	—
	22

Senior Year

Major instrument	12
Music Literature and Form 2	6
Ensemble or Elective	4
	—
	22

All students will participate in a performing organization as assigned; one credit per year will be granted.

THE GRADUATE DIVISION

The Graduate Division offers the degree Master of Music (M.M.) and the Artist's Diploma, a non-academic award for the highest excellence in performance.

Master of Music Degree

The Master of Music degree is offered in

Applied Music

Piano
Organ
Voice
Violin
Viola
Violoncello
Double-bass
Flute

Oboe
Clarinet
Bassoon
Horn
Trumpet
Trombone
Percussion
Harp

Church Music

Composition

Conducting

Music Education

Theory

Opera Direction

Research

Requirements for Admission

1. All candidates must hold a Bachelor's degree or its equivalent. Those who hold the Bachelor of Music degree from an accredited college will usually proceed without deficiencies. Holders of the Bachelor of Arts degree are eligible if they can qualify in their major. Musical achievement at least equal to the standard of the Bachelor's degree at this Conservatory and promise of further development are required.

2. All candidates, including those who hold the Bachelor of Music degree from this Conservatory, must meet various distribution requirements (determined by their intended major at the graduate level) in related musical and non-musical subjects. Following an evaluation of the candidate's undergraduate transcript, he will receive a detailed statement with regard to any area in which he has been found to have deficiencies.

Application for Admission to the Graduate Division

Application for admission should be submitted to the Dean of the Graduate Division not later than August 1. Candidates are, however, advised to seek admission early, and applications will be considered as soon as the first-semester grades of the senior year are available.

An official transcript of the undergraduate record must be forwarded directly from the institution or institutions where undergraduate work was completed. The candidate should also request that a copy of the latest catalogue be sent to the Graduate Division from the schools where he has been enrolled.

Candidates for admission in Applied Music or in Church Music

Candidates for admission in Applied Music or in Church Music are required to audition before the Faculty Council during the winter or the spring preceding entrance. Where distance makes a live audition impractical, a candidate may submit a tape recording to demonstrate achievement in technique and repertoire. Admission is granted on the basis of an audition or taped performance and documents.

Candidates for admission in Conducting or in Opera Direction

A candidate for admission in Conducting or in Opera Direction should submit with the application a résumé of previous training and experience which is specifically representative of his qualifications for either of these specialized majors. Conditional acceptance will be granted on the basis of documents. Final acceptance will be dependent upon an examination before the Faculty Council, at which the candidate will be expected to demonstrate score-reading and sight-singing ability.

Candidates for admission in Composition or Theory

A candidate for admission in Composition must submit with the application representative examples of original writing (in ink) and, if available, tape recordings of performances of his works.

A candidate for admission in Theory must submit with the application written examples of his proficiency in the various theoretical techniques.

Admission will be granted on the basis of documents.

Candidates for admission in Research

A candidate for admission in Research should submit with the application a statement of his qualifications to enter a program of musical research. Reading knowledge of at least one foreign language is a prerequisite. Admission will be granted on the basis of documents.

Candidates for admission in Music Education

Admission in Music Education is granted on the basis of documents.

Prior to matriculation, all candidates will have the opportunity to discuss their program of study with the Dean of the Graduate Division and the adviser in their major fields.

Requirements for the Granting of the Degree

General Requirements

The minimum requirement for the Master of Music degree is thirty-two semester hours of credit. Candidates for the Master of Music degree should not expect to complete their program in less than two years. In Music Education it is possible, with the permission of the chairman of the department and the approval of the Faculty Council, to earn the degree in one year, in which case the candidate will be required to be in residence for two consecutive semesters.

Requirements for the Master of Music degree must be fulfilled within five years of the candidate's admission to study for the degree.

All study, private or in class, must be of graduate calibre and must be completed with a grade of "B" or better. Study in the major is required throughout each year of the graduate program. All students registered in the Graduate Division will be

required to appear before the Faculty Council for an audition or an examination each academic year (preferably in June).

All deficiencies must be made up before a candidate may be considered for promotion to the second year of a graduate program.

Graduate students are not required to participate in a Performing Organization unless assigned by the Graduate Dean.

Performance Requirements

Voice, Piano, Organ, Violin, Viola, Violoncello, Flute A solo recital in the final semester of study. The Faculty Council will determine whether or not the candidate performs with orchestra.

Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Double-bass, Percussion, Harp The candidate will organize and participate in a recital of chamber music, including at least one work which demonstrates advanced solo ability. The Faculty Council will determine whether or not the candidate performs with orchestra.

Church Music The candidate will organize and present a program of liturgical or other religious music.

Conducting The candidate will organize and conduct a concert in whole or in part under the supervision of the major teacher.

Opera Direction Either the candidate will provide the musical direction and will conduct a public performance of an opera or operatic scenes or the candidate will stage an opera or operatic scenes for public presentation. The project requirement of this major is stated in the section on curricula.

Special Requirements

Special requirements of the majors in Music Education (Program A), Composition, Theory, and Research are stated in the section on curricula.

Satisfactory piano proficiency and particularly the ability to sight-read readily are required of students in Conducting, Opera Direction, Composition, Theory, Research, and Music Education.

CURRICULA

Applied Music or Church Music

	<i>Credits</i>
Private study (one hour per week for two years)	12
Advanced Literature or Fine Arts	4
Additional graduate courses	16

Music Education

Program A

With concentration in Research

	<i>Credits</i>
Music Education 23 (Elements of Research)	2
*Project (Private Supervision, one hour every other week for two years)	6
Music Education 21 (Supervision)	6
Music Education 22 (Instrumental Problems)	6
Advanced Literature or Fine Arts	4
Additional graduate courses	8
*no credit earned until thesis has been submitted to and approved by the Faculty Council	

Program B

With concentration in Supervision

	<i>Credits</i>
Music Education 21 (Supervision)	6
Music Education 22 (Instrumental Problems)	6
Music Education 25 (Music in Higher Education)	4
Music Education 23 (Elements of Research)	2
Music Education 26 (Tests and Measurements)	2
Advanced Literature or Fine Arts	4
Additional graduate courses	8

Composition

	<i>Credits</i>
Private study (one hour per week for two years)	12
Advanced Literature or Fine Arts	4
Additional graduate courses	16

Original work required:

- A four-voice academic fugue for piano, organ or strings
- A work for chamber combination
- A choral composition
- A composition for orchestra

Certain combinations or substitutions are permitted.

Conducting

	<i>Credits</i>
Conducting 21 (Choral Conducting)	4
Conducting 22 (Orchestral Conducting)	4
Private study of choral or orchestral conducting (one hour per week, second year)	8
Advanced Literature or Fine Arts	4
Additional graduate courses	12

Opera Direction

	<i>Credits</i>
Opera 21 (Coaching and Conducting) (private study, one hour per week, first year)	8
Opera 22 (Stage Direction) (private study, one hour every other week, second year)	4
Private study in preparation of performance or project (one hour every other week, second year)	4
Advanced Literature or Fine Arts	4
Additional graduate courses	12
Project requirement: the candidate will make a revision of a work which has musical merit but which has not proved stageworthy. This revision will include a singable translation. A portion of the work will be presented as a final audition before the Faculty Council.	

Research

	<i>Credits</i>
*Conference (one hour per week for two years)	12
Advanced Literature or Fine Arts	4
Additional graduate courses	16
*no credit earned until thesis has been submitted to and approved by the Faculty Council	

Theory

	<i>Credits</i>
Private study of composition in traditional styles (one hour per week for two years)	12
Advanced Literature or Fine Arts	4
Additional graduate courses	16
Special Requirements:	
A sixteenth-century motet	
A four-voice academic fugue	
A Baroque suite	
A sonata-allegro movement for string quartet in the Viennese Classic style	
A set of variations for orchestra in the style of the late Romantic period	

Certain combinations or substitutions are permitted.

Artist's Diploma

The Artist's Diploma is offered in

Piano	Violoncello
Organ	Flute
Voice	Chamber Music
Violin	

Candidates for admission to this course must prove a highly advanced technique and the possession of the artistic and personal qualifications vital to success as a performer.

Requirements for Admission

Candidates must have the Bachelor of Music degree or its equivalent or a diploma in performance, and must give evidence of a substantial and varied repertoire as well as considerable public experience. They will demonstrate their musical achievement before the Faculty Council.

Requirements for the Granting of the Artist's Diploma

No curriculum is specified for the Artist's Diploma except the intensive study of the chosen instrument for a period of at least two years. It is assumed, however, that candidates will profit by related studies which will be designated by the Faculty Council.

Each candidate must present a complete public recital at the Conservatory during each year of study and is expected to participate in other Conservatory performances as approved by the major teacher and the administration. The final recital will be considered the final audition and the diploma will be authorized by the Faculty Council on the basis of that recital.

Financial Assistance

A general description of available financial assistance may be found in a separate section of the catalogue.

In addition to regular scholarship aid, graduate students may apply for a graduate assistantship in any of the following fields for which previous training and experience permit them to qualify: Choral Library, Chorus, Humanities, Music Education, Music Literature, Opera Direction, Orchestra, and Radio and Television. Also, four women and two men graduate students will be selected to serve as dormitory counselors.

Candidates who intend to apply for financial assistance should so state when submitting the admission application and supporting documents.

NOVA ARTE QUARTET

The Nova Arte Quartet, string quartet in residence at the New England Conservatory, is composed of outstanding artists from the Boston Symphony Orchestra — concertmaster Joseph Silverstein, violinist George Zazofsky, principal violist Joseph de Pasquale, and principal cellist Samuel Mayes. In addition to the instruction of selected students, the resident quartet presents a number of performances during the academic year.

PERFORMING ORGANIZATIONS

CONSERVATORY SYMPHONY ORCHESTRA

Through its intensive rehearsal and performance schedule, the Conservatory Symphony Orchestra provides instrumentalists with the opportunity to learn standard and contemporary repertoire under near-professional conditions. Some six public concerts, many with faculty soloists, are presented each year in Jordan Hall. There are occasional guest appearances by eminent composer-conductors; Walter Piston, Roger Sessions, and Edgard Varese have recently given performances with the orchestra. Participation in opera productions and performances of major works for chorus and orchestra are additional aspects of the orchestra's activities.

Membership in the orchestra is open to all Conservatory students, regardless of major field, who qualify by audition with the conductor.

CONSERVATORY CHORUS

The Conservatory Chorus presents numerous concerts during each academic year, covering choral literature from all periods. During the last eleven years, the chorus has performed at least once each year with the Boston Symphony Orchestra. Several of the works performed at these concerts have subsequently been recorded by RCA Victor. From the full chorus, singers are chosen for membership in the Tour Chorus, which annually gives a series of concerts throughout the East during spring vacation.

The Chamber Singers, a small group also chosen from the chorus, gives several concerts in and around Boston. Membership in this ensemble is by audition.

OPERA THEATER

The Opera Theater provides training and performance experience at two levels. One group of singers participates in complete operatic production and in recitals of difficult scenes. A second group receives basic training in opera through study and performance of less demanding repertoire. An important feature of the opera program is the series of lectures on the history and literature of opera, including a study of changing musical styles and traditions.

The Opera Theater accepts a limited number of students each year by audition.

Graduate students who are admitted may earn four graduate credits.

COURSE DESCRIPTIONS

Courses numbered 1-10 are designed primarily for undergraduates; 11-20 for undergraduates and graduates; over 20 primarily for graduates.

Each credit (except those given for laboratory and performing organizations) represents one hour per week of class work for one semester. Total credit listed is for the academic year (unless otherwise indicated).

PIANO

Piano Class. Designed for the study of piano as a secondary instrument. A keyboard vocabulary, fluent sight-reading, and good musicianship are stressed. Transposition, harmonization, and improvisation complement the essential technique and reading.

MISS POOLE, *Supervisor*; MRS. CANADAY, MR. CREIGHTON, MRS. MASON 2 credits

Piano 11. Piano Pedagogy. A study of the methods and materials used in teaching piano, with consideration of the problems which arise in the student-teacher relationship. Each member of the class will teach one hour per week under the supervision of the instructor, in addition to the class meetings. MISS POOLE 4 credits

Piano 15. Piano Literature and Performance. An historical and analytic survey of piano literature with specific emphasis on problems of interpretation. Discussion and illustration of the relation of performance to style and structure. DR. BARNETT 4 credits

Piano 18. Vocal Accompaniment. A practical training for advanced piano students in the art of accompanying vocal music (songs, operas, and oratorios). Students will prepare classical and modern repertoire in cooperation with voice students. MR. WOLFES 4 credits

VOICE

Voice Class. A course designed to introduce non-vocal majors to the basic principles of voice production and to prepare the high school teacher for proper handling of young voices. Students are asked to verbalize — analyze problems of their classmates — and thus crystallize their basic ideas of the vocal art. In projects with themselves as teachers of other class members they explore the mysteries of communication. MR. ROSEWALL 4 credits

Voice 11. Vocal Repertoire. To acquaint the voice student with song literature of various styles and periods and its utilization in recital programs. Each student prepares a group of four or five songs from each period studied for performance in class. Discussion of the problems pertaining to program building. MR. REIMUELLER 4 credits

Voice 13. Voice Pedagogy. Through discussion, lecture, interview, demonstration, and outside reading, students seek the mainstream of current thought in the field. They then attempt to formulate their own methods. In the second semester, class members are assigned to teach students without vocal experience. MR. ROSEWALL 4 credits

Voice 21. Repertoire Coaching. One hour per week of private instruction. For graduate students only. MR. WOLFES, MR. REIMUELLER 4 credits

Voice 22. Repertoire Coaching. A continuation of Voice 21. MR. WOLFES, MR. REIMUELLER 4 credits

Voice 23. *Voice Class Pedagogy.* Techniques of vocal instruction. The course includes basic readings in voice culture, survey of teaching materials, and supervised teaching of students in a class situation. MR. ROSEWALL 4 credits

ORGAN, HARPSICHORD, AND CHURCH MUSIC

Organ Improvisation. Special study for Organ and Church Music majors of the problems of extempore service playing. MR. WILLING 4 credits

History of the Organ and Church Music. The history of the organ in its mechanical and tonal development; reading and making of specifications; visits to organs and builders. The history and practice of music in religious worship including liturgical music, hymnody, and other forms. MR. FESPERMAN 4 credits

History and Design of the Organ. An intensive study of the history of the organ in its design, use, visual and acoustical environments from the Renaissance to the present day, continuing on to relate problems of design and repertoire-playing to present requirements and possibilities. Field trips will be included. This course is open primarily to graduate students. MR. FESPERMAN 4 credits

Seminar in the Music of the Jewish, Protestant, and Roman Catholic Services. A seminar which examines the music requirements of the Jewish, Protestant, and Roman Catholic churches as related to their religious principles and teachings. Visiting clergymen and church musicians will give lectures to the class and religious services will be attended and examined. For graduate students only. MR. FESPERMAN 4 credits

CONDUCTING

Conducting 13. *Basic Conducting.* An introduction to orchestral and choral conducting. MR. PRAUSNITZ 4 credits

Conducting 21. *Choral Conducting.* A class in the study of choral conducting with particular emphasis on advanced-beat technique, rehearsal problems, and sacred and secular choral repertoire for college and community choruses and madrigal groups. MRS. DEVARON 4 credits

Conducting 22. *Orchestral Conducting.* A study in class of orchestral repertoire, rehearsal technique, advanced techniques, score-reading, and use of all clefs. MR. PRAUSNITZ 4 credits

ENSEMBLE

(coached by members of the faculty)

Brass Ensemble. The performance of representative passages for brass instruments in the literature of the orchestra. Exactitude of intonation, rhythmic precision, and proper methods of attack are stressed. The group covers a selection of the literature for orchestra, both classical and modern. Works which are being prepared for public performance by the Conservatory Orchestra are given particular preparation. Compositions for brass ensembles are studied and given performance. 4 credits

Mixed Ensemble. A class for the study of the literature and the problems of performing chamber music of the classic and modern repertoire for piano and stringed or woodwind instruments. 4 credits

Percussion Ensemble. A study of the rhythmic problems found in the major orchestral literature of the romantic and contemporary composers. Special attention will be given to the works being prepared by the Conservatory Orchestra. 4 credits

Chamber Music 11. *String Quartet.* 4 credits

Chamber Music 12. *Woodwind Ensemble.* 4 credits

Chamber Music 21. A course available to graduate or advanced students in piano and stringed instruments for the study and performance of examples chosen from the important chamber music literature. Sonatas, trios, quartets and quintets representing various periods and styles will be included in the course. Special attention will be given to the techniques of projection in performance. 4 credits

COMPOSING AND ARRANGING

Composition Class. A course in the disciplines and skills required for original composition. Analysis and writing of the small and large forms of the major periods of music. MR. PINKHAM 4 credits

Arranging Class. A study of the techniques of various types and styles of popular arrangement. Dance orchestration, vocal accompaniment, smaller group arrangements are included. MR. TESSON 4 credits

Composition 21. A class intended primarily for graduate students, not Composition majors, who wish to do practical work in composition. MR. COOKE 4 credits

Composition 22. Open to students who have completed Composition 21 and desire further study. MR. COOKE 4 credits

HISTORY AND LITERATURE OF MUSIC

Music Literature and Form 1. *Music of the Renaissance, Baroque, and Classical Periods.* The study, through lecture, performance, listening, and discussion, of European music from the beginnings of polyphony to the death of Haydn. MR. PINKHAM 6 credits

Music Literature and Form 2. *Music of the 19th and 20th Centuries.* A continuation of Music Literature and Form 1 to the present. MR. COOKE 6 credits

Music Literature 21. *Seminar in Renaissance and Baroque Music.* MR. PINKHAM 4 credits

Music Literature 22. *Seminar in Music of the 18th and 19th Centuries.* MR. COOKE 4 credits

Music Literature 23. *Seminar in 20th Century Music.* MR. COOKE 4 credits

Music Literature 24. *Music Criticism.* Designed for those who intend to enter the field of musical journalism, this course is also adapted to those who wish merely to sharpen their critical faculties and articulate their musical judgments.

MR. W. S. SMITH 4 credits

THEORETICAL STUDIES

Theory 1. *Basic Musicianship.* Principles of notation; rhythm and meter; triadic forms and their inversions; tonality (major-minor modes, key signatures); chromaticism; intervals; scales; cadences; non-harmonic tones. Sight-singing in five clefs. Ear-training, singing, dictation (rhythmic, melodic, and harmonic), and keyboard drills are included and emphasized.

INSTRUCTOR TO BE ANNOUNCED 6 credits

Theory 2. *Basic Musicianship.* Modes; secondary triads; dissonant chords (augmented, diminished, seventh, ninth) and their inversions; whole-tone scales; principles of modulation; transposition by clef; sequences. Sight-singing in all clefs; melodic dictation in two parts; more advanced ear-training, singing, and keyboard skills are stressed.

INSTRUCTOR TO BE ANNOUNCED 4 credits

Theory 3. *Orchestral Solfege.* The first semester is devoted to a continuation of Theory 2 skills and practices in ear-training and sight-singing; advanced harmonic, melodic and contrapuntal dictation in all clefs. In the second semester, there is direct application of all skills and techniques to the major instrument; transposition when required on some instruments.

INSTRUCTOR TO BE ANNOUNCED 4 credits

Theory 23. *Advanced Ear-Training and Sight-Singing.* Study of the contemporary literature with respect to its audial (rhythmic, melodic, harmonic, formal) and visual (sight-singing) complexities. Specialization and adaptation of course material is adjusted each year in order to meet the special needs of a particular class. Entrance to this course is through examination.

INSTRUCTOR TO BE ANNOUNCED 4 credits

Keyboard Harmony. A continuation of Theory 2, for keyboard majors, with accent on the keyboard aspects already learned. Individual performance will be stressed. Interpretation of melodic intervals up to and including ninth chords; harmonization in all keys; improvisation on melodies in seven staves; transposition by clef; reading of Bach chorales in open score, ancient notation.

MRS. MASON 4 credits

Harmony 1. Scales and intervals; triads and seventh chords and their inversions; harmonization of simple melodies and basses; analysis of Bach chorale harmonizations.

INSTRUCTOR TO BE ANNOUNCED 4 credits

Harmony 2. Review and continuation of Harmony 1. Harmonization of chorale melodies in the style of Bach. Irregular resolutions; the diminished seventh chord; the sequence; chromatic chords; Neopolitan and augmented sixth chords; analysis of selected works of Bach, Chopin, Franck, and Liszt.

INSTRUCTOR TO BE ANNOUNCED 6 credits

Harmony 12. Harmonic practices of the Romantic composers, together with the transitions, through Debussy, to contemporary idioms in Europe and America.

INSTRUCTOR TO BE ANNOUNCED 4 credits

Harmony 22. *Pedagogy of Music Theory.* A survey of the materials and methods of teaching solfege, harmony, counterpoint, and form. A discussion of classroom techniques, reports on the more important texts, and, for Theory majors, observation of teaching procedures.

INSTRUCTOR TO BE ANNOUNCED 4 credits

Harmony 24. *Graduate Harmony.* A course designed to review and amplify previous study. Emphasis is on the writing of original compositions, using traditional materials. Prerequisite: two years of college harmony. MR. TESSON 4 credits

Counterpoint 1. *Survey of Counterpoint.* A survey of choral and instrumental contrapuntal techniques and forms starting with the 16th century and progressing through the major historical periods to practices of contemporary times. MRS. MASON 6 credits

Counterpoint 11. *Vocal Counterpoint.* A study of the 16th century vocal style through analysis of compositions and exercise in two- and three-part counterpoint. Writing of motets and other forms of vocal compositions. The major assignments required in this course will be reviewed by the Composition faculty. MR. COOKE 4 credits

Counterpoint 12. *Instrumental Counterpoint.* A study of the 18th century instrumental style. Writing of chorale preludes, two- and three-part inventions, and introduction to fugue. The major assignments required in this course will be reviewed by the Composition faculty. MR. COOKE 4 credits

Counterpoint 21. *Contrapuntal Techniques of the 20th Century.* Schoenberg, Bartók, Hindemith, etc. MR. COOKE 4 credits

Orchestration. A study of styles in orchestration from Haydn to the present day. Various projects are assigned, including the orchestration of keyboard music or of original material composed by the student MR. COOKE 4 credits

Interpretive Analysis. A graduate course for applied majors which examines the effect of various methods of analysis on performance. During the first semester the instructor will assign the music to be analyzed. Second semester the student will choose and analyze works from his own area of specialization. Members of the class will participate in a public performance to complete the course. Prerequisite: satisfactory keyboard proficiency. MR. TESSON 4 credits

MUSIC EDUCATION

Music Education 1. *Heterogeneous Instrumental Class I.* The problems of organization and teaching instruments in mixed groups. Fundamental instruction in each of the instruments and in class teaching procedures. First year is devoted to the stringed and percussion instruments. DR. SILVERMAN 2 credits

Music Education 3. *Heterogeneous Instrumental Class II.* A continuation of Music Education 1 with primary emphasis on woodwind instruments. DR. SILVERMAN 2 credits

Music Education 4. *Heterogeneous Instrumental Class III.* A continuation of Music Education 3 with primary emphasis on brass instruments. DR. SILVERMAN 2 credits

Music Education 11. *Music in Elementary Education.* A study of the place of music in the elementary curriculum projected against a background of practical conditions; procedures for the realization of valid objectives; study of supervisory and teaching procedures to determine their aesthetic values and practical uses in the education of children; vocal and instrumental problems; demonstration teaching; curriculum planning. MRS. WHITNEY 4 credits

Music Education 12. *Music in Secondary Education.* A study of the function of music in the general education of youth; a detailed consideration of the musical activities, courses, and services suitable to the curriculum of modern secondary schools of various levels; problems arising from such limitations as school size, class schedule, and budget; procedure and materials; study of the good teacher and supervisor.

MRS. WHITNEY 4 credits

Music Education 13. *Instrumental School Music and Instrumentation.* A study of the problems involved in planning and developing a complete program of instrumental music from earliest grade levels to community levels. In addition, this course is concerned with the characteristics and functions of instrumental choirs and their groupings into orchestra, band, and chamber ensembles. Problems of range, timbre, transposition, balance, and tonal colors will be examined, culminating in the preparation of full scores in various styles.

DR. SILVERMAN 4 credits

Music Education 15. *Practice Teaching.* Application of the materials of Music Education 11 and 12. Students are assigned to school systems in the Greater Boston area where they serve as practice teachers under the supervision of the local Directors of Music and the chairman of the Music Education Department. Biweekly seminars at which the problems of music supervision and teaching are studied in the light of classroom experience. Minimum of 150 clock hours of teaching required.

MRS. WHITNEY, DR. SILVERMAN 6 credits

Music Education 16. *Music Education Materials and Conducting.* A laboratory for the study and evaluation of vocal and instrumental material for the school music program. Members of the class gain experience in choral and instrumental conducting techniques through regular weekly assignments.

MRS. WHITNEY 4 credits

Music Education 21. *Supervision.* A seminar in the principles and techniques of supervision in a democratic society, and their application to specific problems of learning, with emphasis upon evaluation and improvement of the teacher-learner situation in the public schools.

MRS. WHITNEY 6 credits

Music Education 22. *Instrumental Problems.* A seminar dealing with materials, measurement, administration, and program development of instrumental music in the schools.

DR. SILVERMAN 6 credits

Music Education 23. *Elements of Research.* A seminar in the problems of research, including methods, origin, selection and development of topics, culminating in the preparation of an outline for a specific project.

DR. SILVERMAN One semester, 2 credits

Music Education 24. *Instrumental Class Pedagogy.* The study in class of those instruments for which students have individual need. General performance problems of concerts, assemblies, and marching band will be discussed to meet class needs.

DR. SILVERMAN 4 credits

Music Education 25. *Music in Higher Education.* A study of the development of music offerings at the college level for the training of teachers. The course will consider curricular patterns and the relation of music to other college subject areas, and the problems of teacher certification.

MRS. WHITNEY 4 credits

Music Education 26. *Tests and Measurements.*

DR. SILVERMAN One semester, 2 credits

ACADEMIC STUDIES

HUMANITIES

English 1. Techniques of reading and writing. The course stresses the values of perceptive reading, logical thinking, and clear, accurate writing. During the year a source paper will be written involving the full research process with emphasis on the use of the library.
MR. HALPRIN 6 credits

Literature 1. A study of the Ancient and Medieval worlds with readings from the works of Homer, Aeschylus, Sophocles, Euripedes, Virgil, Dante, and Chaucer. Guest lecturers in history and fine arts.
DR. MC KAY 6 credits

Literature 2. A study of the Renaissance and Modern worlds with readings from the works of Cervantes, Shakespeare, Goethe, Melville, Ibsen, Yeats, Eliot, and Faulkner. Guest lecturers in history and fine arts.
DR. MC KAY 6 credits

Literature 21. *Sophocles and Shakespeare.* A study of two major developments in the history of the drama, the classic and the baroque.
DR. MC KAY 4 credits

Literature 22. *Modern Poetry.* A study of the works of William Butler Yeats, T. S. Eliot, Gerard Manley Hopkins, W. H. Auden, and others.
DR. MC KAY 4 credits

Fine Arts 21. *Art in America.* A survey of American art from Colonial times to the present, including painting, architecture, furniture, and silver. Original material in Boston collections and architectural examples in the New England area will be used to illustrate the study.
MISS RANDALL 4 credits

Fine Arts 22. *The History of European Cities as Seen Through Their Art and Architecture.* A study of the artists, patrons, and the societies which made Paris, Amsterdam, Rome, Florence, and Venice great art centers of Europe. Material will include Ancient, Medieval, Renaissance, Baroque, and Modern works.
MISS RANDALL 4 credits

Aesthetics. Readings in the literature of aesthetics.
DR. PROCTER 4 credits

LANGUAGES

French 1. Introductory grammar and composition; strong emphasis on oral training; basic reading selections.
MRS. MARCH 6 credits

French 2. Advanced grammar and composition; more difficult reading selections, particularly of texts which have direct relationship to works of music; more advanced oral work.
MRS. MARCH 6 credits

French 3. Readings in twentieth-century literature, with emphasis on "explication de texte" for oral work.
MRS. MARCH 6 credits

German 1. Introductory grammar and composition; strong emphasis on oral training; basic reading selections.
MRS. OLDENBURG 6 credits

German 2. Advanced grammar and composition; more difficult reading selections (German fairy tales, Thomas Mann's *Tonio Kröger*); more advanced oral work.
MRS. OLDENBURG 6 credits

German 3. A continuation of German 2 with the work at a more advanced level.

MRS. OLDENBURG 6 credits

German 11. A study of Goethe and the poets of the German Romantic Movement in relation to their contribution to the German "Lieder." Prerequisite: two years of college German.

MRS. OLDENBURG 4 credits

German 12. A study of Deutsche Novellen as related to music, including E. T. A. Hoffmann, *Don Juan der Reise nach Prag*; E. Mörike, *Mozart auf der Reise nach Prag*; and Thomas Mann, *Tristan*. Prerequisite: two years of college German.

MRS. OLDENBURG 4 credits

Italian 1. Introductory grammar and composition; essentials of phonetics in preparation for pronunciation and reading.

INSTRUCTOR TO BE ANNOUNCED 6 credits

Italian 11. Review of grammar; advanced phonetics, pronunciation; diction; oral practice.

INSTRUCTOR TO BE ANNOUNCED 4 credits

Italian 12. A seminar in Italian literature with special emphasis on Dante, Petrarca, and Boccaccio. Prerequisite: two years of college Italian.

INSTRUCTOR TO BE ANNOUNCED 4 credits

SOCIAL STUDIES

General Psychology. An introductory course in the study of human experience and behavior; the scope and methods of psychology; physical structure of behavior; factors in psychological growth; psychological processes; psychological measurement.

MRS. WHITNEY *One semester, 3 credits*

Educational Psychology. Psychology of learning and teaching; particular problems of education for musical growth.

MRS. WHITNEY *One semester, 3 credits*

Introduction to Philosophy. Reading and discussion of classical expositions of Realism, Idealism, and Pragmatism.

DR. PROCTER *One semester, 3 credits*

Philosophy of Education. The history of educational thought; methods of instruction; the development of the curriculum. Educational aims and values; the school and the social order; the role of educational philosophy. Prerequisite: Introduction to Philosophy.

DR. PROCTER *One semester, 3 credits*

COURSES AT SIMMONS COLLEGE

Under the provisions of an inter-institutional agreement between Simmons College and the New England Conservatory, duly enrolled students in the Conservatory may elect to include in their programs, for full credit, any courses normally offered by Simmons College, subject to certain specified conditions. The Conservatory student desiring to pursue a course at Simmons College must be recommended to the Dean by the Chairman of a Department. The student will then be referred to Simmons College, which reserves the right to determine whether any prerequisites for the course in question have been met and whether the student is fully qualified to pursue the course elected.

TUITION AND FEES

Undergraduate Tuition, per academic year

Bachelor of Music degree	\$1250.00
Diploma	950.00

The tuition charge covers all required class and private instruction as listed in the curricula outlines. There is an additional charge for extra instruction undertaken at the student's option.

Graduate Tuition

Graduate courses (in class), per credit	40.00
Undergraduate courses (deficiencies), per credit	35.00
Private study of Applied Music, Church Music, Composition, Theory, Conducting, Opera Direction, one hour per week, per year	500.00
Supervision of thesis: Music Education, Program A, one hour every other week, per year	250.00
Research, one hour per week, per year	500.00

Fees All students will pay the following annual fees:

Registration Fee	5.00
Student Activity Fee (Artist's Diploma candidates exempt)	15.00
Library Deposit	10.00

Miscellaneous Fees and Fines (Charged when applicable)

Application Fee	10.00
Advanced Standing or Make-up Examinations, each	3.00
Late Registration Fine	5.00
Course Change Fee	2.00
Graduation Fee (final year only)	15.00
Copies of Transcript (first copy free)	1.50

The first copy of any transcript order is \$1.50.

Additional copies ordered at the same time are \$.50 each.

Dormitory Fees

Room (double occupancy) and Board	1000.00
Room (single occupancy) and Board	1200.00-1300.00
Medical Fee	15.00

Practice Fees

Practice facilities are provided for full-course students at the following rates (The first sum is for one hour per day, six days per week, per year, unless otherwise noted; the second sum is for a single hour.):

Room with upright piano	\$10.00	\$.10
Room with grand piano	25.00	.25
Organs (no time limit)	100.00	
Jordan Hall organ (single hours only)50
Harpsichords	50.00	.50
Percussion rooms (no time limit)	30.00	

Rental of Instruments

A limited number of orchestral instruments are available for rental to students at these weekly rates:

Violin, Viola	\$.50
Violoncello, Double-bass75
Woodwind, Brass	1.25

FINANCIAL REGULATIONS

Advance Deposits

Undergraduate and graduate applicants are required to make an advance tuition deposit of \$50 within two weeks after being accepted. This deposit is not refundable.

Currently enrolled undergraduate and graduate students are required to pay by June 1 a \$50 advance tuition deposit for the succeeding year. This deposit is not refundable.

A deposit of \$50 must be submitted with the dormitory reservation. This deposit is not refundable.

Tuition Payments

One-half of the tuition and room rent and all other fees in full must be paid before the academic year begins. The balance of charges is due January 15. No refunds are made in the event of withdrawal, suspension, or dismissal.

Personal Deposits

Students may deposit money in the cashier's office and draw on such deposits at any time during business hours. No charge is made for this service.

Payment Plans

Several deferred tuition payment plans are offered by commercial firms. Information regarding one of these, Education Funds, Incorporated (EFI), may be obtained by writing the Business Manager.

Description of Fees and Fines

A registration fee of \$5 is required each academic year of all students.

A *student activity fee* of \$15 is required of all undergraduate and graduate students. Each student receives a copy of the yearbook and admission to all social activities.

A *library deposit* of \$10 is required of all undergraduate and graduate students to insure the return of all material and to cover damage, loss, and fines for late return of material. The unused portion of the deposit will be carried forward to the next year. Refund of any balance will be made upon graduation.

An *application fee* of \$10 is required of all undergraduate and graduate applicants. This fee is not refundable nor is it applicable to tuition or to other fees.

A \$3 fee is charged for each examination taken to establish advanced standing or to make up a regular examination.

A *late registration fine* of \$5 will be charged currently enrolled or new students who in any way fail to comply with college regulations regarding registration.

A *course change fee* of \$2 will be charged for any course change made at the student's option at other than specified registration periods.

A *medical fee* of \$15 is charged dormitory residents to cover ordinary medication and occupation of the infirmary, but does not cover doctors' fees or prescription medications. This fee is not refundable and is charged annually.

SCHOLARSHIPS, SPECIAL AWARDS, LOANS

Scholarship awards are made on the basis of scholastic record, musical potential, and financial need. Scholarship aid is given for one year. Students may re-apply for each succeeding year. A satisfactory scholastic average, successful audition for promotion, recommendation by the major teacher, and continuing financial need are prerequisites for renewed aid.

New students must apply by June 1, and all others must apply by March 1 for the following academic year.

It is expected that all students who receive scholarship awards will participate in any authorized curricular or extra-curricular activity the Conservatory may undertake.

MEMORIAL SCHOLARSHIP FUNDS

The income from the funds listed below supports the Conservatory scholarship program. Applicants may not apply for specific funds; assignments will be made by the Scholarship Committee.

Carl Baermann Scholarship. The income of a fund raised in memory of the late Carl Baermann of the Faculty. In Piano.

Louise Baker Scholarship. The income of a bequest under the will of the late Louise Baker of Boston.

Anna C. Bird Scholarship. The income of a fund to be used for scholarship purposes.

Kate E. Blanchard Scholarship. The income of a bequest under the will of Kate E. Blanchard, late of Roxbury, Massachusetts, for one or more scholarships.

Florence E. Brown Scholarship. The gift of the late President of the Board of Trustees, George W. Brown, Esq., in memory of his daughter. In Violin.

Harriet Tilden Brown Scholarship. A bequest.

Carr Scholarships. The income of the Samuel Carr Fund for the Benefit of Students of Music, a bequest under the will of the late Samuel Carr, Esq., former President of the Board of Trustees, in memory of his father and mother; to provide scholarships to be awarded under stated conditions to American-born students, preferably to those who intend to make a special study of sacred music and its administration in churches.

Emily Allen Cates Scholarship. The income of a fund established by Louis S. Cates in memory of his mother.

Chase Scholarship. The income of the bequest of Mrs. Russell MacMurphy Chase, to be used for scholarship purposes.

F. Lyman Clark Scholarship. The income of a bequest under the will of F. Lyman Clark; to provide scholarships to be awarded under stated conditions.

Alice Robbins Cole Fund. A bequest under the will of Marjorie C. Loring, former member of the Board of Trustees, in memory of Alice Robbins Cole. The income of this fund is to be used for scholarships.

Converse Scholarships. The income of a fund, the gift of the late Mrs. C. C. (M. Ida) Converse of Malden, Massachusetts. Three, in any major.

M. Ida Converse Scholarships. The income of a bequest under the will of the late M. Ida Converse, to be applied to the maintenance of five annual scholarships of equal amounts, to aid students at the Conservatory who are in need of financial assistance.

Jennie L. Cox Scholarship. The income of a fund to be used for scholarship purposes.

Lotta Crabtree Scholarships. The income of the Lotta Crabtree Educational Fund, a bequest under the will of the late Lotta M. Crabtree, providing four scholarships.

David W. Cushing Scholarship. The income of a bequest under the will of the late Esther G. Stoddard, which may be used for scholarship purposes.

Mabel Daniels Scholarship. The income of a fund established by Miss Mabel Daniels, a former student and a member of the Board of Trustees, to be awarded annually to a student of Composition who shows great promise in this field.

Oliver Ditson Scholarships. A portion of the income from the Oliver Ditson Endowment, a bequest of the late Charles H. Ditson, has been set aside for scholarships.

Robert G. Dodge Scholarship. The income of a fund established by Robert G. Dodge of the Board of Trustees, to be awarded to a student in the field of orchestral training.

Ellen B. Doe Scholarship. The income of a gift.

Henry Morton Dunham Fund. A bequest under the will of Mrs. Helen M. Dunham, the income to be used for scholarships. In Organ.

Henry T. and Mary W. Dunham Scholarship. The income of a bequest under the will of Elizabeth Henrietta Dunham, given in memory of her parents for the purpose of defraying the expenses of a worthy American-born student from the town of Nahant, Massachusetts, who is pursuing a course leading to one of the degrees awarded by the Conservatory.

Emma Eames Scholarship. The income of a fund established by Matilda E. Frelinghuysen of New York in memory of her friend, the celebrated artist Emma Eames. The candidate for this award will be chosen by a special jury and this scholarship will be renewed at the end of each academic year provided the recipient meets all requirements. This is a complete scholarship and may be held during both undergraduate and graduate courses.

Arthur F. Estabrook Scholarship. The income of a bequest which may be used for scholarship purposes.

Mrs. Arthur F. Estabrook Scholarship. The income of a bequest which may be used for scholarship purposes.

Maria A. Evans Scholarship. The income of a bequest which may be used for scholarship purposes.

Arthur Foote Scholarship. The income of a gift of Katharine Foote Raffy in memory of her father. In Piano or Organ.

Fanny Elizabeth French Scholarship. The income of a bequest to the Thursday Morning Club of Boston under the will of the late Fanny T. French in memory of her mother. At the request of the Trustees of said fund the Conservatory has accepted the trust, the income of which is available for graduate students of the Conservatory pursuing postgraduate work, or students in the upper classes of the Collegiate Course.

Frances Phetteplace Fry Scholarship. The income of a bequest under the will of the late William Congdon Fry, to be awarded annually to a woman student of Piano who shall have been a resident of the City of Providence, Rhode Island, for at least three years immediately prior to becoming a student at the New England Conservatory of Music.

Clara E. Getman Scholarship. The income of a fund to be used for scholarship purposes

Lucinda Gould Scholarship. The income of the Lucinda Gould Fund, a bequest under the will of the late Edna Dean Proctor, to be given to students coming from the State of New Hampshire, to assist them in their musical education.

John Collins Hurley Scholarship. The income from a bequest under the will of Margaret M. Hurley, in memory of her brother, John Collins Hurley, to aid in the education of students of the violin.

George B. Hyde Scholarship. A bequest.

Elma Igelmann Scholarship Fund. The income of a bequest to the Conservatory under the will of Mary Elma Igelmann. In Voice.

Rebecca Jackson Scholarship. The income received from the estate of the late Rebecca Jackson for the benefit of students of piano and organ.

Hattie M. Jacobs Scholarship. The income from a bequest to be used for scholarship purposes.

Langshaw Scholarship. The income of a gift of Walter H. Langshaw, Esq., a former member of the Board of Trustees. In Organ or Voice.

Doris M. Lehmann Memorial Scholarship Fund. The income of a bequest under the will of the late Frederick W. C. Lehmann, to be used for an annual scholarship for a student enrolled in a degree course in piano.

Nettie E. Lentz, Class of 1910 Scholarship. The income of a bequest to be used for scholarships in piano.

Lindsay Scholarship. The income of a bequest under the will of Agnes M. Lindsay, late of Bridgewater, New Hampshire, to be used for the aid of deserving students from the State of New Hampshire.

Anna M. Mason Scholarship. The income of a bequest under the will of Anna M. Mason; to provide scholarships for women students of voice.

Elizabeth Henshaw Metcalf Memorial Fund. The income from a gift from the estate of Miss Sarah Spaulding Metcalf, to be used as a scholarship.

Mildred Miller Scholarship. A fund established by Mildred Miller, a graduate of the Conservatory, to aid an outstanding student in Voice.

Oliver W. Mink Piano Fund. The income of a bequest under the will of Oliver W. Mink, to provide scholarships for students of piano.

Mrs. Oliver W. Mink Fund. The income of a bequest under the will of Mrs. Oliver W. Mink, to be used for scholarships.

Mary C. Morrison Scholarship. A bequest, the income to be used to educate especially gifted, needy children. Precedence to be given to lineal descendants of Charles Perkins Morrison.

George H. Munroe Fund. The income of a bequest under the will of the late Emma F. Munroe, to be used to help needy and promising students of violoncello and voice.

Elsie and Walter W. Naumburg Scholarship. The gift of the late Walter W. Naumburg, Esq., of the Board of Trustees, and Mrs. Naumburg, to be used for a scholarship for an advanced student who is pursuing a course leading to a career in applied music.

Parker Fund. The income of a bequest of the late Blanche B. Parker, for the educational assistance of one or more women students of voice.

Katharine H. Parker Scholarship. A bequest.

Marion S. Potter Scholarship. The income of a bequest under the will of Mrs. Marion S. Potter, to be used for scholarships.

Clara Kathleen Rogers Scholarship. The income of a bequest under the will of the late Clara Kathleen Rogers, for more than twenty years a member of the Conservatory faculty, to which bequest a sum has been added by gift of her husband, the late Henry

Munroe Rogers, Esq., the total income to be devoted to the education of one or more voice students who show distinct promise of success in a public career as singers.

Henry Munroe Rogers Fund. A gift, the income to be applied to scholarships in any division of the Conservatory, or to be loaned to students under specified conditions.

Rebecca F. Sampson Scholarship. A bequest.

Jesus Maria Sanroma Scholarship. The income of a fund established by Jesus Maria Sanroma, a graduate of the New England Conservatory. To be awarded annually to an outstanding piano student after admission to the junior year.

George Saunders Memorial Scholarship. The income of a bequest under the will of the late Albert H. Whitin, available to one or more pupils of the Conservatory who have shown the greatest proficiency in the study of the violin, to be used for the general purpose of their education at the Conservatory, including tuition fees and maintenance.

Edmund H. Sears Memorial Scholarship. The income from this fund is available for scholarship aid to an outstanding student of a stringed instrument or of chamber music.

Southwick Scholarship. The income of the Philip R. Southwick, 3rd, Fund, a bequest under the will of the late Annie Lydia Southwick. May be awarded each year to any worthy American student.

Alden Speare Scholarship. The income of a bequest to be used for scholarship purposes.

Ruth Amelia Squire Memorial Fund. The income of a bequest of the late Ruth Amelia Squire, to be used for a young woman student, resident of the State of Vermont, born in that State of American parents, and intending to major in Piano.

Marie Sundelius Scholarship. The income from a fund established at the New England Conservatory by friends of Madame Sundelius. To be awarded annually to a member of the senior class who has been enrolled as a full-time voice major for at least one year.

Elizabeth Louise Walker Scholarship Fund. The income of a bequest under the will of Elizabeth Louise Walker, given in memory of her sister, Mary Lena Baroness van Heeckeren tot Walien. Available for scholarship aid to deserving and talented students of singing.

Charles Warren Scholarship Fund. A gift of the late Charles Warren, Esq., of the Board of Trustees. The income of the fund will be awarded at the discretion of the Scholarship Committee to help defray the tuition expense in the Conservatory of one or more needy and talented young men.

Leo Weidhorn Scholarship. The income from the estate of the late Leo Weidhorn, to be used for scholarship awards to needy and worthy students.

Amasa J. Whiting Scholarship. The income of a bequest under the will of the late May C. W. Speare as a memorial to her father.

Jennie S. Woodman Scholarship. The income of the bequest of the late Jennie S. Woodman, to be awarded to any worthy young woman.

SPECIAL AWARDS

A Freshman Achievement Scholarship is offered to the student who attains the highest scholastic record during his first year at the Conservatory. This sum will be applied toward tuition during the second year.

George Whitefield Chadwick Medal. To be awarded annually to the senior student whose entire Conservatory record of achievement has been most distinguished by superior accomplishment in the candidate's major field, supplementary studies, extra-curricular activities, and good citizenship. The recipient will be determined by decision of the Faculty Council.

Faculty Awards

Frederick S. Converse Fellowship. Awarded by the Executive Committee to a member of the Theory Department, such member to be recommended by the President, for assisting in the supervision and administration of courses in the field of Music Theory, and for the purpose of achieving an effective coordination.

Hyman Aronowitz Memorial Fund for Teachers. A gift of the Hyman Aronowitz Family Association in memory of the late Hyman Aronowitz, whose six daughters attended the Conservatory. When the income from the fund has reached a specified amount, it is to be used annually for the benefit of one or more teachers selected by the President of the Conservatory. The Fund is open to subscription by friends and the public.

LOANS

Grants-in-Aid

Mr. and Mrs. Philip R. Allen Endowment. A gift, the income of which is to be used for loans to students.

The Alvan T. and Viola D. Fuller Fund. Established by a gift from the Alvan T. Fuller Foundation, the income to be used for grants-in-aid to students.

The Eben Tourjee Student Aid Fund. An Alumni Association fund, from which students may borrow modest sums to meet emergency situations. Students are expected to repay these loans in accordance with an established schedule. Applications should be made to the Director of Alumni Relations.

Beneficent Society Loans

The Beneficent Society of the New England Conservatory of Music has a fund available to lend to juniors, seniors, and graduate students of the Conservatory who have been properly recommended, to assist them with their tuition expenses. Loans from this fund are made without interest, with the understanding that they will be repaid in accordance with a basic re-payment plan after graduation or withdrawal, so that funds may continue to be available for other students needing help. Meetings for the consideration of loans will be held late in both May and January. Application blanks may be obtained from the office of the Dean of the Undergraduate Division.

National Defense Student Loan Program

The New England Conservatory participates in the National Defense Student Loan Program. Information and application blanks may be obtained by writing to the appropriate academic office.

GENERAL REGULATIONS

Responsibility and authority for the admission, continuance, promotion, and graduation of students is vested in the President, the Deans, the Faculty Council, and the Undergraduate Faculty Board. The New England Conservatory reserves the right to refuse, suspend, or cancel the registration of any student whose acceptance or continued attendance is considered to be detrimental to the best interests of the student or of the college.

Students are expected to attend all classes and lessons regularly. When in the opinion of any faculty member a student's attendance is unsatisfactory, the Dean will take appropriate action. Official excuses for illness will be granted by the Registrar when evidence of sufficient cause is presented before the scheduled class or lesson time. Normally, no excuses from classes or lessons will be granted for reasons other than illness; however, exceptions may be made by the Dean in cases of emergency.

Changes of course or section and the addition or cancellation of courses must be approved by the Dean. Failing grades will be recorded for courses cancelled without such approval. Permission for change is not normally granted after the second week of a semester; in the event it is, a permanent grade will be recorded.

Practice facilities may not be used without clearance from the Registrar.

All matters regarding tuition, fees, and rentals are the responsibility of the Business Manager.

LIVING ACCOMMODATIONS

Excellent accommodations for men and women students are provided by the new residence building completed during 1960. The location of the dormitory and the new Harriet M. Spaulding Library, across the street from the main building, brings resident students into close proximity with all Conservatory activities.

The dormitory is an eight-story structure of reinforced concrete with brick exterior. The six bedroom floors are well-equipped for living and study. A complete infirmary, women's lounge, and laundry facilities are on the eighth floor. On the street floor are the dining room and main lounge. Practice rooms are located in the basement.

Residence Requirements In all cases, residence in the dormitory includes board.

Women: All undergraduate women not living at home, except those who hold the Bachelor's degree from another institution, are required to live in the dormitory. Other women students may also apply.

Men: All freshman and sophomore men not living at home are required to live in the dormitory. Other men students may also apply.

There are no accommodations for married students.

HARRIET M. SPAULDING LIBRARY

The Harriet M. Spaulding Library, completed in the summer of 1960, houses the main library's 8000 books and 14,000 scores, and the record library's 5600 recordings and tapes. Features of the library are a large reading room, a rare book room, seminar room, stacks for music, and eight listening rooms equipped with record players and tape recorders.

Among the special collections are: *Musique de Chambre*, 12 portfolios of little-known chamber works; the Preston collection of the letters of 55 famous musicians; and nearly complete works of American composers George Chadwick and Frederick Converse, both former directors of the New England Conservatory. Instrumental collections include the Sargeant collection of 21 ancient instruments from China, Japan, India and Russia; and a chest of viols made under the direction of Arnold Dolmetsch.

Rare items to be found at the New England Conservatory are two copies of the first edition of Handel's *Messiah*, the holograph of Debussy's *Pelleas et Melisande*, an Amati violin, a Guarnerius violoncello, and a virginal identified as the work of Hans (Johannes) Ruckers the younger, and dated 1620. Except for the decoration of the case, this instrument is an exact copy of a virginal in the South Kensington Museum.

The library maintains some 250 string, brass and woodwind instruments for use in the orchestra and for rental to students. A Dolmetsch harpsichord, c. 1907, is used for concert performances and for teaching. Another harpsichord is a valued museum piece.

Choral, orchestral and chamber music libraries are located in the main Conservatory building: the choral library, containing 1000 titles, and the orchestral library containing 2100 titles of scores and parts.

ORGANS

The Conservatory's facilities for organ study and practice consist of 14 instruments ranging from small practice organs to the 4-manual concert organ in Jordan Hall. Among the recent additions are:

The Aeolian-Skinner practice organ (1950) is a 2-manual instrument with exposed pipes for greater clarity. The action is electric.

The Rieger portable organ (1957) is an Austrian instrument of 21 stops and nearly 1200 pipes. It is voiced at a modest dynamic level and is particularly excellent for use in chamber concerts. The action is mechanical.

The Carr organ (1958), designed by Robert Noehren of the University of Michigan, is a 3-manual, 27 stop instrument with mechanical key-action and electric stop and coupler mechanism.

The Metzler organ (1960), built by the Metzler firm of Zurich, is a 2-manual organ with encased pipes and sensitive key-action.

GRADE SYSTEM

Grades, based on regular class work, examinations, and attendance, are given for every subject at the end of each semester.

A Excellent

B Good

C Satisfactory

D Poor, but passing

E Failure

WP Withdrew Passing

WF Withdrew Failing

INC Final examination not taken; grade becomes E unless work is made up within the first six weeks of the next semester in which the student is registered.

HONORS

Honors are awarded to students receiving the Bachelor of Music degree on the basis of scholastic average throughout the entire course.

Highest Honors Awarded to the person achieving the highest average

Honors with Distinction For an average of 3.75 or higher

Honors For an average between 3.25 and 3.74

(A=4, B=3, C=2, D=1; in averaging, the grades are weighted by credit earned.)

DEAN'S LIST

Students who earn B or higher in all subjects in a given semester are placed on the Dean's List.

RADIO AND TELEVISION

The Conservatory is a member of the Lowell Institute Cooperative Broadcasting Council and shares with others the facilities of Station WGBH-FM and WGBH-TV (Channel 2). On television, the Conservatory presents its faculty and students in various forms of musical performances once each month during the school year. Weekly broadcasts of full-length concerts by students, faculty, ensembles, and performing organizations are presented from Jordan Hall over WGBH-FM. These programs are also heard over WAMC-FM in Albany, WFCR-FM in Amherst, WSCH-FM in Hartford, and WAMU-FM in Washington, D. C.

PLACEMENT BUREAU

The Placement Bureau provides, for graduating students and alumni, a wide variety of opportunities for professional positions throughout the country. The Bureau has been especially successful in placing musicians in public and private schools and in symphony orchestras. The Bureau prepares for each graduate a dossier of information concerning his education and experience. These credentials are kept on permanent file and are available to support future applications for new positions.

In addition to recommending candidates for permanent positions, the Placement Bureau helps students secure part-time positions in churches, orchestras and choruses, as well as other forms of employment.

SUMMER SCHOOL

The New England Conservatory has a six-week summer school which offers opportunity for class and private study in a wide range of subjects. For full information about summer study, write to the Dean of Summer School.

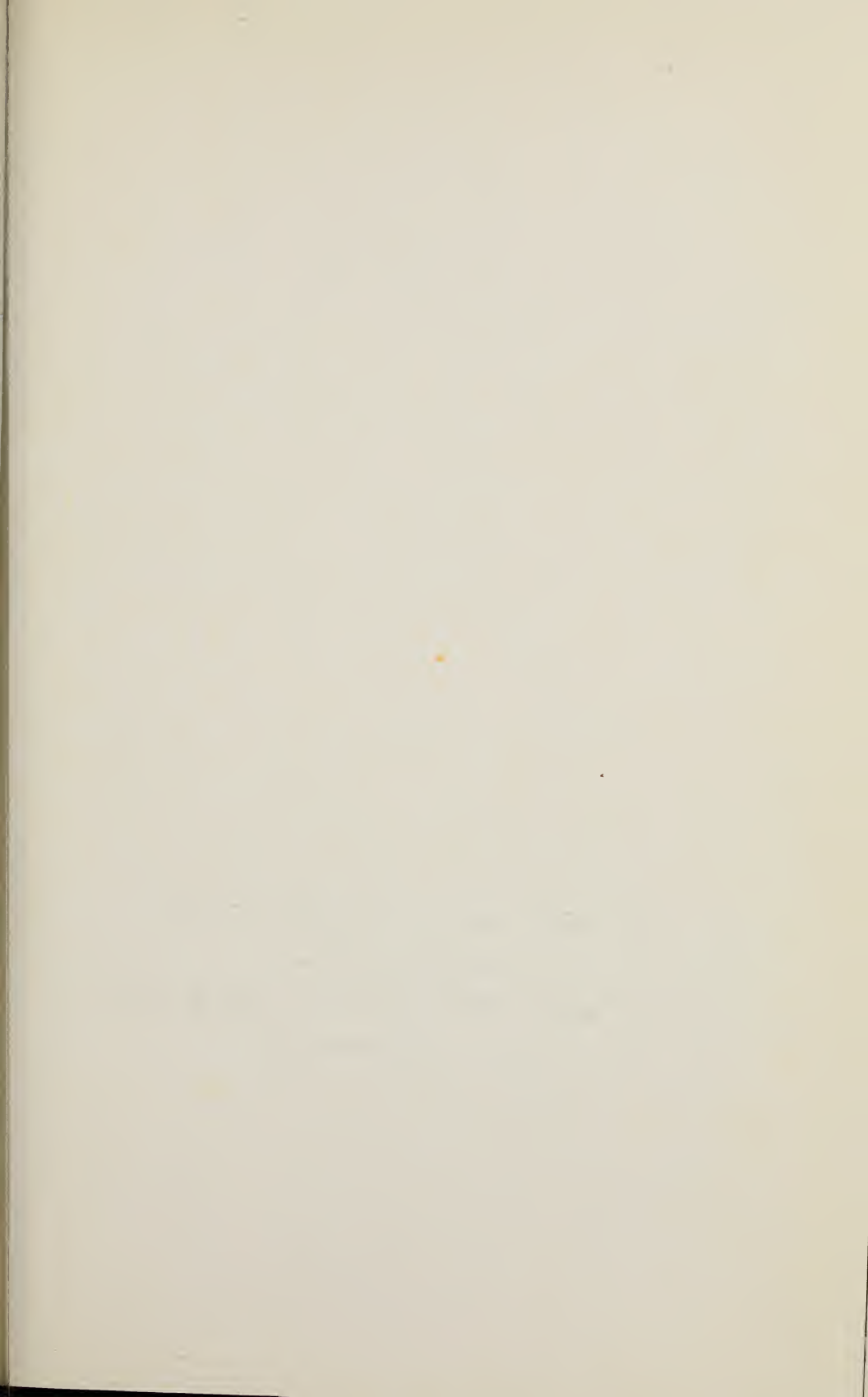
SPECIAL STUDENT DEPARTMENT

The New England Conservatory offers class and private study to young people and adults through its Preparatory Division and Adult Special Student Division. For full information, write to the Director of Special Student Department.

VETERANS

The New England Conservatory curricula leading to the Bachelor of Music degree, Undergraduate Diploma, and Master of Music degree are approved by the Veterans Administration for veterans eligible to receive training benefits under Chapter 31 of title 38 (P.L. 894), Chapter 33 of title 38 (P.L. 550), and Chapter 35 of title 38 (P.L. 634).







THE NEW ENGLAND CONSERVATORY
A College of Music

290 HUNTINGTON AVENUE, BOSTON 15, MASSACHUSETTS

Telephone: KEnmore 6-8660

THE NEW
ENGLAND
CONSERV
ATORY

1964

1965



THE NEW ENGLAND CONSERVATORY

A College of Music

Founded in 1867



*Member of the New England Association of Colleges and Secondary Schools
Charter Member of the National Association of Schools of Music*

290 HUNTINGTON AVENUE, BOSTON, MASSACHUSETTS 02115



TABLE OF CONTENTS

Administration	5
Faculty	7
Education at the New England Conservatory	9
History	10
Living Accommodations	11
Harriet M. Spaulding Library	11
Organs	12
The Undergraduate Division	13
Bachelor of Music Degree	13
Diploma	14
Requirements for Admission	14
Requirements for Promotion	16
Requirements for Graduation	16
Application and Registration	17
Curricula	18
The Graduate Division	28
Master of Music Degree	28
Requirements for Admission	28
Application for Admission	29
Requirements for the Degree	29
Curricula	30
Artist's Diploma	32
Requirements for Admission	32
Requirements for the Artist's Diploma	32
Financial Assistance	32
Nova Arte Quartet	34
Performing Organizations	34
Course Descriptions	35
Courses at Simmons College	45
Tuition and Fees	46
Financial Regulations	47
Scholarships, Special Awards, Loans	49
Form of Bequest	50
Health Insurance Plan	51
Medical Service for Dormitory Residents	51
Pi Kappa Lambda	51
Composers' Forums	51
Radio and Television	52
Placement Bureau	52
Summer School	52
Special Student Department	52
Veterans	53
Grade System	53
Honors	53
Dean's List	53
General Regulations	53
The Board of Trustees	55
Faculty Biographies	56
Calendar	65



President Chester W. Williams

ADMINISTRATION

Chester W. Williams, *President*

John C. Kennedy, *Vice-President*

Ruth Capers McKay, *Dean of Graduate Division*

David Hicks, *Dean of Undergraduate Division*

Elwood E. Gaskill, *Registrar and Dean of Summer School*

Shelby Harrington, *Business Manager*

Edward R. Kupperstein, *Director of Public Relations*

Jean Ellerson Drabik, *Director of Alumni Relations*

Frances B. Lanier, *Director of the Special Student Department*

Martha Kenny, *Director of Residence*

Carol Walden, *Librarian*

Ray Fennelle, *Director of Placement*

Mildred Collins, *Assistant Registrar*

THE FACULTY COUNCIL

The President Howard Goding

The Deans Frederick Jagel

Robert Cogan Leta F. Whitney

F. Judd Cooke Donald Willing

THE UNDERGRADUATE FACULTY BOARD

The Undergraduate Dean Gladys Childs Miller

Jean Poole Alderman Lucille Monaghan

Robert Brink Johanna H. Oldenburg

Robert Buggert Daniel Pinkham

Frederik Prausnitz



Conservatory Residence and Harriet M. Spaulding Library



The Conservatory main building on Huntington Avenue

FACULTY

■ PIANO

Howard Goding, *Chairman*
Jean Poole Alderman
David Barnett
Lucille Monaghan
Miklos Schwalb

PIANO CLASS

Jean Poole Alderman, *Supervisor*
Alice Canaday
Malcolm L. Creighton

■ HARPSICHORD

Helen Keaney
Daniel Pinkham

■ ORGAN

Donald Willing, *Chairman*
John Fesperman

■ VOICE

Frederick Jagel, *Chairman*
Uta Graf
Janet Irving
Gladys Childs Miller

VOICE CLASS

Rhodora B. Smith

■ REPERTOIRE COACHING

Felix Wolfes
Ross Reimueller

■ HARP

Louise Came Pappoutsakis
Bernard Zighera

■ TIMPANI AND PERCUSSION

Everett Firth

■ STRINGED INSTRUMENTS

Richard Burgin, *Chairman, violin*
Robert Brink, *violin*
Jules Eskin, *violoncello*
Burton Fine, *viola*
Richard Kapuscinski, *violoncello*
Alfred Krips, *violin*
Eugene Lehner, *viola*
Leslie Martin, *double-bass*
Georges E. Moleux, *double-bass*
Ruth Posselt, *violin*
Joseph Silverstein, *violin*
George Zazofsky, *violin*
Alfred Zighera, *violoncello*

■ WOODWIND INSTRUMENTS

Rosario Mazzeo, *Chairman, clarinet*
Gino Cioffi, *clarinet*
Doriot Anthony Dwyer, *flute**
Ralph L. Gomberg, *oboe*
John A. Holmes, *oboe*
Ernst Panenka, *bassoon*
James Pappoutsakis, *flute*
Louis Speyer, *oboe*
Felix A. Viscuglia, *clarinet*
Sherman Walt, *bassoon*

■ BRASS INSTRUMENTS

Roger Voisin, *Chairman, trumpet*
Andre Come, *trumpet*
William M. Gibson, *trombone, tuba*
Gerard J. Goguen, *trumpet*
Paul F. Keaney, *horn*
Ralph Pottle, Jr., *horn*
James Stagliano, *horn*
William Tesson, *trombone*

■ HISTORY AND LITERATURE OF MUSIC

Daniel Pinkham, *Chairman*
David Barnett
Francis Judd Cooke
John Fesperman
Ross Reimueller

*On leave of absence during 1964-65

■ MUSIC EDUCATION

Leta F. Whitney, *Chairman*
Robert Buggert
Herbert H. Silverman

■ COMPOSITION

Francis Judd Cooke, *Chairman*
Robert Cogan
Daniel Pinkham

■ THEORETICAL STUDIES

Robert Cogan, *Chairman*
Francis Judd Cooke
Daniel R. Eller
Helen Keaney
Daniel Pinkham
William Tesson

■ OPERA

Boris Goldovsky, *visiting lecturer*
Thomas Philips
Ross Reimueller

■ ACADEMIC STUDIES

Ruth Capers McKay, *Chairman, literature*
Mirella Affron, *French, Italian*
Mary Elinor Brown, *visiting lecturer in art*
Walter H. Clark, Jr., *philosophy, literature*
Lee Sanford Halprin, *English, literature*
Tamar March, *French*
Johanna H. Oldenburg, *German*
Simeon M. Wade, Jr., *English*
Leta F. Whitney, *psychology*

■ SYMPHONY ORCHESTRA, ORCHESTRAL CONDUCTING

Frederik Prausnitz

■ CHORUS, CHAMBER SINGERS, CHORAL CONDUCTING

Lorna Cooke deVaron

INSTRUCTORS EMERITUS

Homer Humphrey, *organ*
Percy F. Hunt, *voice*
Anna F. Lothian, *piano*
Carl McKinley, *theoretical studies*
Warren Storey Smith, *history and literature of music*



Dr. Robert Buggert leads a laboratory session in music education materials and conducting.

EDUCATION AT THE NEW ENGLAND CONSERVATORY

Every student at the New England Conservatory is engaged in practical musical training leading to professional opportunities in some area of music. Some students, those in the undergraduate Diploma and the Artist's Diploma programs, take only courses directly related to their musical specialties; others, in the Bachelor of Music and Master of Music degree programs, supplement this professional study with a schedule of liberal arts courses.

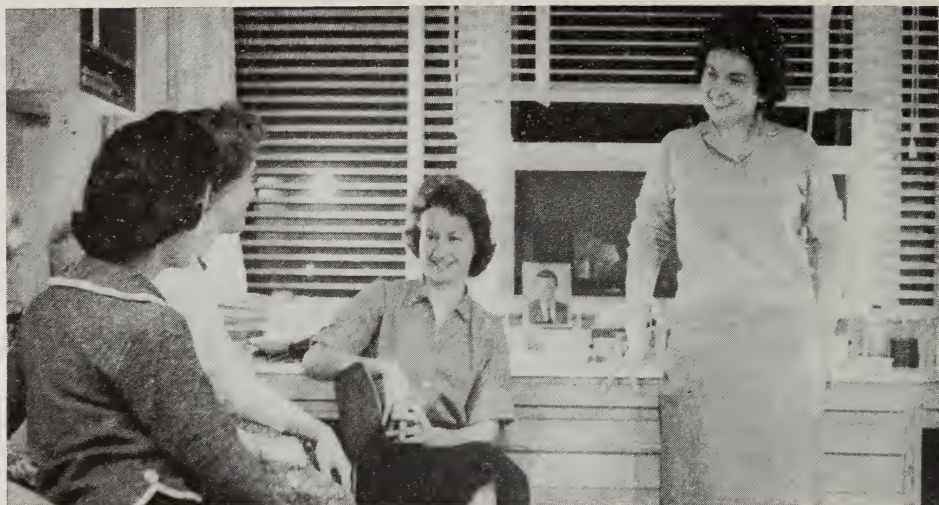
At the Conservatory, education does not stop with the classroom; the practical approach to music generates a broad range of activities. Faculty and student chamber music concerts and solo recitals are part of over 150 musical events held annually in the Conservatory's three concert halls. The Chorus, the Symphony Orchestra, and the Opera Theater present a number of concerts and productions for Boston audiences each year. Many of these performances feature noted guest soloists and conductors. Conservatory concerts are broadcast weekly throughout the East over the Educational Radio Network. Monthly television presentations are shown locally.

The Conservatory Opera Theater and the Symphony Orchestra have given occasional performances for schools and other organizations outside of Boston. For several years, the Tour Chorus has performed on a week-long trip during the spring; the 1964 tour included engagements in Waterbury, Connecticut; Great Neck, Bay Shore, Rochester, and Syracuse, New York; and Cleveland, Ohio.

Student composers at the Conservatory are able to hear the first public performances of their works at Composers' Forums, workshops which encourage faculty members and fellow students to discuss the compositions presented. In addition, Conservatory composers find ample opportunity for the performance of their pieces in school recitals and broadcast concerts.

Musical organizations in the Greater Boston area constantly seek the assistance of New England Conservatory musicians; able vocal and instrumental students lead active lives in part-time professional work. Orchestras in eastern Massachusetts and as far afield as Springfield (Mass.), Providence (R. I.), and Portland (Me.) engage Conservatory players on a sustaining basis.

Unusual opportunities are afforded students through the close association the Conservatory maintains with the Boston Symphony Orchestra. The first-chair men of the orchestra supplement the Conservatory faculty of distinguished teachers and performers. The Nova Arte Quartet, the string quartet in residence at the Conservatory is composed of outstanding Boston Symphony artists — concertmaster Joseph Silverstein, violinist George Zazofsky, principal violist Burton Fine, and principal cellist Jules Eskin. In addition, the Conservatory Chorus performs major works each year with the Boston Symphony; most of these performances have been recorded by RCA Victor. Conservatory students also have the opportunity to continue their study with Boston Symphony instructors during the summer months at the Berkshire Music Center at Tanglewood (Lenox, Mass.). Appearances by the world's greatest soloists and ensembles in near-by Symphony Hall and in the Conservatory's Jordan Hall provide an unexcelled opportunity for education in music and in performance technique.



A typical double-room in the Conservatory Residence

History

Founded in 1867 by Dr. Eben Tourjée, the New England Conservatory of Music was incorporated in 1870 under a special act of the Massachusetts Legislature. For fifteen years, classes were given in the Music Hall, a famous Boston concert hall of the period. The few rooms available there soon became inadequate, and a wing was added. In 1882, the Conservatory was moved to Franklin Square, where it occupied the St. James Hotel. In addition to classrooms and studios, the building provided ample living quarters for women students.

By the end of the century, the Conservatory was again in urgent need of more suitable facilities, particularly for concert halls, classrooms, and studios. The initiative and generosity of a longtime Trustee, Eben D. Jordan, made possible the construction in 1902 of the present main building, which includes the now-famous Jordan Hall. A substantial addition was erected in 1928; in 1960, new library and residence buildings were completed.

During the first half-century of the New England Conservatory's existence, music study was conducted in the tradition of the fine European conservatories. While this highly specialized training was adequate during the late nineteenth and early twentieth centuries, it became apparent about the time of World War I that such a restricted curriculum could not keep pace with trends in American higher education.

Accordingly, at that time the New England Conservatory began a gradual expansion of its course of study. As a result, the Conservatory was authorized in 1925 to grant the Bachelor of Music degree, and in 1927, the Master of Music degree. Course offerings then included languages, literature, educational methods and history, as well as more extensive studies in music history and literature. In the succeeding years, the New England Conservatory has constantly extended and revised its curriculum to achieve a balance between professional training in music and general liberal education.

The New England Conservatory is a charter member of the National Association of Schools of Music. In 1951, the Conservatory became a member of the New England Association of Colleges and Secondary Schools.

Living Accommodations

Excellent living accommodations for men and women students are provided in the residence building, which was completed in 1960. The location of the dormitory and the Harriet M. Spaulding Library, directly across the street from the main building, creates for resident students a central complex for all Conservatory activities.

The dormitory is an eight-story structure of reinforced concrete with brick exterior. The six floors of student bedrooms are well equipped for living and study. A complete infirmary, women's lounge, and laundry facilities are on the eighth floor. On the street floor are the dining room and main lounge. Practice rooms are located in the basement.

Residence Requirements In all cases, residence in the dormitory includes board (breakfast and dinner, seven days per week).

Women: All undergraduate women not living at home, except those who hold the Bachelor's degree from another institution, are required to live in the dormitory. Other women students also may apply.

Men: All freshman and sophomore men not living at home are required to live in the dormitory. Other men students also may apply.

There are no accommodations for married students.

Harriet M. Spaulding Library

The Harriet M. Spaulding Library, completed in the summer of 1960, houses the main library's 8000 books and 14,000 scores, and the record library's 5600 phonograph records and tape recordings. Features of the library are a large reading room, a rare-book room, a seminar room, stacks for music, and eight listening rooms equipped with record players and tape recorders.

Among the special collections are: *Musique de Chambre*, twelve portfolios of little-known chamber works; the Preston collection of the letters of fifty-five famous musicians; and nearly complete works of American composers George Chadwick and Frederick Converse, both former directors of the New England Conservatory. Instrumental collections include the Sargeant collection of twenty-one ancient instruments from China, Japan, India, and Russia; and a chest of viols made under the direction of Arnold Dolmetsch.

Rare items to be found at the New England Conservatory are two copies of the first edition of Handel's *Messiah*, the holograph of Debussy's *Pelleas et Melisande*, an Amati violin, a Guarnerius violoncello, and a virginal identified as the work of Hans (Johannes) Ruckers the younger and dated 1620. Except for the decoration of the case, this instrument is an exact copy of a virginal in the South Kensington Museum.

The library maintains some 250 string, brass, and woodwind instruments for use in the orchestra and for rental to students. A Dolmetsch harpsichord, c. 1907, is used for concert performances and for teaching. Another harpsichord is a valued museum piece.

Choral, orchestral, and chamber music libraries are located in the main Conservatory building. The choral library contains 1000 titles; the orchestral library contains 2100 titles of scores and parts.

Organs

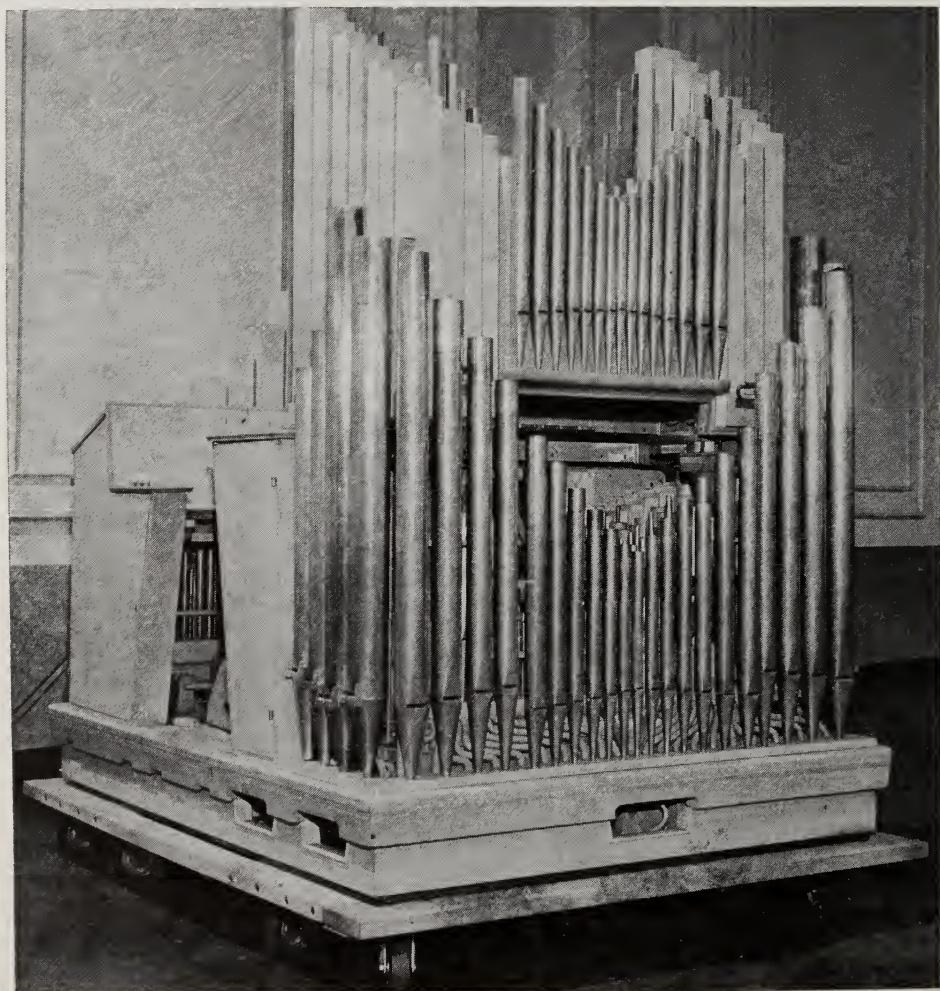
The Conservatory's facilities for organ study and practice consist of eight instruments ranging from small practice organs to the four-manual concert organ in Jordan Hall. Among the recent additions are:

The Aeolian-Skinner practice organ (1950) is a two-manual instrument with exposed pipes for greater clarity. The action is electric.

The Rieger portable organ (1957) is an Austrian instrument of twenty-one stops and nearly 1200 pipes. It is voiced at a modest dynamic level and is particularly well suited for use in chamber concerts. The action is mechanical.

The Carr organ (1958), designed by Robert Noehren of the University of Michigan, is a three-manual, twenty-seven-stop instrument.

The Metzler organ (1960), built by the Metzler firm of Zurich, is a two-manual organ with encased pipes and sensitive key-action.



The Rieger portable organ

THE UNDERGRADUATE DIVISION

The Undergraduate Division offers a four-year program leading to the Bachelor of Music degree in Applied Music, in Music Education, or in Composition. The Division offers also the Diploma in Applied Music. Each of these programs is designed not only to develop individual musicianship and applied music proficiency, but also to provide for the general education and professional needs of students. All undergraduate students are given intensive instruction in basic and advanced theoretical subjects and in music literature. In addition, degree candidates complete substantial sequences in English, literature, and modern languages. Courses of specialization appropriate to the major field are provided in each program.

Bachelor of Music in Applied Music

offered in
Piano Voice Organ Harpsichord Orchestral Instruments

The principal aim of this program is the development of excellence in solo and ensemble performance. This preparation is particularly appropriate for students seeking professional careers as studio teachers, orchestral players, opera and musical theater singers, church musicians, or accompanists. Students who plan to pursue careers in college teaching, conducting, opera direction, or research — all of which normally require graduate study — may best prepare for the necessary advanced work by completing the undergraduate degree program in applied music.

Candidates for admission must demonstrate substantial achievement in applied music as well as strong potential for continued development. Good scholastic aptitude and achievement are also requirements.

Bachelor of Music in Music Education

This program provides the comprehensive studies in music, general education, and professional areas which are essential for the training and certification of music teachers and supervisors in the public schools. Students undertake intensive preparation in all aspects of the music programs — vocal and instrumental — at both elementary and secondary school levels. Through studies in applied music, theoretical subjects, and music literature, students in this program also must achieve a good level of musicianship and performance skill.

Applicants must provide evidence of considerable scholastic achievement and intellectual capacity and must demonstrate sufficient ability in applied music to give promise of adequate development in the four years of study at the Conservatory.

Bachelor of Music in Composition

The full development of the student's creative impulse is the aim of the program in composition. Vital facets of this process are a steady growth of technical proficiency and a continually enlarging awareness of the musical possibilities found throughout the entire history of composition. Intensive courses in harmony, counterpoint, orchestration, and analysis of contemporary music are included in a curriculum specifically designed to meet the needs of composition students.

The composition program offers basic preparation for candidates who seek careers in teaching theoretical subjects at the college level, as well as for those who wish primarily to compose. Students are given the opportunity to pursue a minor in applied music.

Applicants must demonstrate a strong background knowledge of music acquired through instrumental and/or theoretical study, as well as evidence of creative gifts.

Diploma

offered in

Piano Voice Organ Harpsichord Orchestral Instruments

The diploma is a non-academic award earned only in applied music. This program permits maximum concentration in the applied major, with supplementary studies in theoretical subjects and music literature. The diploma program is particularly appropriate for students preparing for careers in performance or in studio teaching — areas of activity which do not specifically require formal certification or possession of an academic degree.

Applicants must demonstrate the same musical qualifications required for the Bachelor of Music program; scholastic record and aptitude, however, are of less significance in determining admission.

■ Requirements for Admission

Academic Requirements

For Freshmen:

1. Graduation from an accredited high school or preparatory school is a prerequisite for admission. It is expected that applicants will complete the college preparatory course, although this requirement may be waived if other qualifications are sufficiently strong. Foreign students must submit evidence of equivalent academic training.
2. Applicants for freshman status are required to take either the College Board Scholastic Aptitude Test (SAT) or the American College Testing Program Examination (ACT). (This requirement applies also to those who have been out of secondary school one or more years but who have not previously undertaken college study.) Applicants who do not live in the United States and who find it difficult to arrange to take the SAT examination should request exemption.

For Transfer Students:

1. Transfer students must present evidence of satisfactory scholastic record at all institutions of higher education attended.
2. Credit for studies completed at other accredited colleges or universities will be granted as follows:

By examination: Credit in applied music and theoretical subjects will be given to the extent warranted by examinations given at the Conservatory during Orientation Week.

Without examination: Credit in other applicable subjects will be granted on documentary evidence indicating that grades of C or higher have been earned.

Audition Requirements

Each applicant will be examined in his applied music major before acceptance is granted. Auditions will be heard after all documents (as specified in the instructions enclosed with the application forms) have been received. Auditions are scheduled several times during the winter and spring preceding matriculation. Any ap-

plicant who lives more than three hundred miles from Boston may submit a tape recording in lieu of the personal audition.

The audition requirements specified below for each major area are for entrance to the freshman year. Candidates for an advanced year must present evidence of greater repertoire and proficiency.

Piano

A prelude and fugue from the Well-Tempered Clavier

or

Two movements from a suite by Bach

The first movement of a classical sonata

(Haydn, Mozart, or Beethoven)

A composition by a 19th- or 20th-century composer

(At least one of these pieces must be played from memory.)

All major and harmonic and melodic minor scales

All major and minor arpeggios (hands an octave apart)

Voice

A selection from the early Italian anthology

Two art songs

Organ

A composition by Bach

A romantic work

A modern work

(At least one of these pieces must be played from memory.)

Harpsichord

A prelude and fugue from the Well-Tempered Clavier

or

Two movements from a suite by Bach

A sonata by Scarlatti

A work by Couperin or Rameau

Scales and arpeggios

Strings

A sonata movement or concert piece of moderate difficulty

Scales and arpeggios

Woodwinds

A sonata movement or concert piece of moderate difficulty

Major and minor scales and a chromatic scale covering the complete range

Brass

A composition of moderate difficulty

Major, minor, and chromatic scales, articulated and slurred

Harp

A concert piece

Scales and arpeggios, four octaves, both hands, in thirds, sixths, and octaves

Percussion

Demonstration of snare drum rudiments

A basic technical knowledge of the mallet instruments

Elementary exercises for timpani

Music Education

Candidates must demonstrate proficiency in an applied major. In the audition, emphasis is placed more on general musicianship than on level of performance; the music education applicant will not be required to play from memory and may present selections which are less demanding than those required for the applied music major. In addition to the required scales and arpeggios, music education candidates in piano should present two works of their own choice from the standard piano repertoire.

Composition

Candidates either must demonstrate proficiency in an applied music major or must give evidence of theoretical study or creative work. When possible, examples of theoretical studies and original work should be submitted with the application forms.

If the applied music major is not a keyboard instrument, candidates must demonstrate moderate proficiency in piano.

■ Requirements for Promotion

At the end of each school year, every undergraduate student is required to demonstrate by audition satisfactory achievement and progress in his applied major. Satisfactory performance at this audition and successful completion of the year's course work are the bases for promotion. For promotion to the second and third years, students will appear before the Undergraduate Faculty Board; for admission to the fourth year, before the Faculty Council.

■ Requirements for Graduation

Candidates for graduation must complete all prescribed course work. Four-fifths of all earned credit must be of C quality or higher; a student's failure to meet this requirement will disqualify him for graduation.

A minimum of 120 credits is required for the Bachelor of Music degree.

Non-keyboard majors must pass a proficiency test in piano.

Transfer students must earn at least the final 30 credits in residence at the Conservatory.

In addition to the above general requirements, each student must meet the specific requirements for his major field as stated below:

Piano, Voice, Organ, Harpsichord

1. The study of a comprehensive repertoire of solo works.
2. Presentation of an acceptable public recital during the senior year. This program is to be performed from memory.
3. Performance of a work with orchestra when required by the Faculty Council.

Orchestral Instruments

1. The study of a comprehensive repertoire.
2. Frequent performances of ensemble music.
3. A satisfactory final audition before the Faculty Council.

Note: The Faculty Council may approve, at the time of promotion to fourth year, a public recital during the senior year in lieu of a final audition.

Music Education

1. The study of a substantial repertoire.
2. A satisfactory final audition before the Faculty Council.
3. Proficiency in piano and voice adequate for classroom teaching.
4. Satisfactory completion of a minimum of 150 clock-hours of practice teaching.

Note: Music Education majors who wish to present a public recital (not required) during the senior year should request the Faculty Council's approval at the time of promotion to the senior year.

Composition

1. Knowledge of a substantial repertoire drawn from the entire history of music. The candidate will be examined by the composition faculty during May of the senior year.
2. Candidates must present for approval the following original works:
 - A work for voice and piano (or small combination of instruments), or for a combination of voices
 - A chamber work of large dimensions
 - Either a short original composition for orchestra or chamber orchestra, or an orchestration of an approved work

All required manuscripts must be submitted to the chairman of the composition department not later than May 1 of the senior year. They must be in ink, legible, and well edited.

■ Application and Registration

Prospective students may obtain application forms by writing to the Dean of the Undergraduate Division. All information requested on these forms must be provided in detail. Candidates should apply not later than the August 1 preceding matriculation.

Those who intend to apply for financial aid should so state when application forms are requested.

Accepted candidates are required to be at the Conservatory for Orientation Week (immediately preceding the opening of the fall semester). During this week, various classification and placement tests will be administered to all new students. Other activities, designed to acquaint students with the Conservatory's activities and facilities and to complete registration, will also be scheduled during this period. Accepted candidates will receive advance schedules of meetings required during Orientation Week.

As a rule, entrance at midyear is not granted because year-courses begin only in September. Exceptions can be made occasionally for students transferring from similar professional programs.

CURRICULA

Bachelor of Music in Applied Music

■ Piano

<i>Freshman Year</i>	<i>Credits</i>
Piano	8
Ear-Training 101	6
Harmony 101	4
English 101	6
Language 101 or 102	6
	<hr/>
	30
<i>Sophomore Year</i>	
Piano	8
Ear-Training 102	6
Harmony 102	4
Literature 101	6
Language 102 or 201	6
	<hr/>
	30
<i>Junior Year</i>	
Piano	12
Harmony 201	4
Music Literature and Form 101	6
Literature 102	6
Piano 215	4
	<hr/>
	32
<i>Senior Year</i>	
Piano	12
Counterpoint 101	6
Music Literature and Form 102	6
Piano 211	4
Ensemble or Elective	4
	<hr/>
	32

All students will participate in a performing organization as assigned; one credit per year will be granted

■ Voice

<i>Freshman Year</i>	
Voice	8
Ear-Training 101	6
Harmony 101	4
English 101	6
Italian 101	6
Piano Class	2
	<hr/>
	32

<i>Sophomore Year</i>	<i>Credits</i>
Voice	8
Ear-Training 102	6
Harmony 102	4
Literature 101	6
German 101	6
Piano Class	2
	<hr/>
	32
<i>Junior Year</i>	
Voice	12
Music Literature and Form 101	6
German 102	6
French 101	6
Literature 102	6
	<hr/>
	36
<i>Senior Year</i>	
Voice	12
Musical Literature and Form 102	6
French 102	6
Voice 211	4
Voice 213	4
	<hr/>
	32

All students will participate in a performing organization as assigned; one credit per year will be granted.

■ Organ

<i>Freshman Year</i>	
Organ	8
Ear-Training 101	6
Harmony 101	4
English 101	6
Language 101 or 102	6
	<hr/>
	30
<i>Sophomore Year</i>	
Organ	8
Ear-Training 102	6
Harmony 102	4
Literature 101	6
Language 102 or 201	6
	<hr/>
	30

<i>Junior Year</i>	<i>Credits</i>
Organ	12
Harmony 201	4
Music Literature and Form 101	6
Literature 102	6
Organ 202	4
	<hr/>
	32

<i>Senior Year</i>	
Organ	12
Counterpoint 101	6
Music Literature and Form 102	6
Organ 201	4
Conducting 213	4
	<hr/>
	32

All students will participate in a performing organization as assigned; one credit per year will be granted.

Note: Students will be required to attend the organ department laboratory which will meet weekly for two hours at the discretion of the department chairman.

■ Harpsichord

<i>Freshman Year</i>	
Harpsichord	8
Ear-Training 101	6
Harmony 101	4
English 101	6
Language 101 or 102	6
	<hr/>
	30

<i>Sophomore Year</i>	
Harpsichord	8
Ear-Training 102	6
Harmony 102	4
Literature 101	6
Language 102 or 201	6
	<hr/>
	30

<i>Junior Year</i>	
Harpsichord	12
Harmony 201	4
Music Literature and Form 101	6
Literature 102	6
Elective	4
	<hr/>
	32

<i>Senior Year</i>	<i>Credits</i>
Harpsichord	12
Counterpoint 101	6
Music Literature and Form 102	6
Conducting 213	4
Elective	4
	—
	32

All students will participate in a performing organization as assigned; one credit per year will be granted.

■ Orchestral Instruments

<i>Freshman Year</i>	
Major instrument	8
Ear-Training 101	6
Harmony 101	4
English 101	6
Language 101 or 102	6
Piano Class	2
	—
	32

<i>Sophomore Year</i>	
Major instrument	8
Ear-Training 102	6
Harmony 102	4
Literature 101	6
Language 102 or 201	6
Piano Class	2
	—
	32

<i>Junior Year</i>	
Major instrument	12
Ear-Training 103	4
Music Literature and Form 101	6
Literature 102	6
Ensemble* or Elective	4
	—
	32

<i>Senior Year</i>	
Major instrument	12
Counterpoint 101	6
Music Literature and Form 102	6
Ensemble* or Elective	4
Elective	4
	—
	32

All students will participate in a performing organization as assigned; one credit per year will be granted.

*Ensemble is required if assigned.

Bachelor of Music in Music Education

<i>Freshman Year</i>	<i>Credits</i>
Major	4
Ear-Training 101	6
Harmony 101	4
English 101	6
Language 101 or 102	6
Music Education 101	2
Voice Class	4
Piano Class	2
	—
	34
<i>Sophomore Year</i>	
Major	4
Ear-Training 102	6
Harmony 102	4
Literature 101	6
Language 102 or 201	6
Psychology 101	3
Psychology 102	3
Music Education 103	2
Piano Class	2
	—
	36
<i>Junior Year</i>	
Major	4
Music Literature and Form 101	6
Literature 102	6
Music Education 104	2
Music Education 211	4
Music Education 212	4
Conducting 213	4
Piano Class	2
	—
	32
<i>Senior Year</i>	
Major	4
Music Literature and Form 102	6
Philosophy 101	3
Philosophy 102	3
Music Education 213	4
Music Education 215	6
Music Education 216	4
Piano Class	2
	—
	32

All students will participate in a performing organization as assigned; one credit per year will be granted.

Note: All students will be required to attend the music education laboratory which will meet weekly for two hours at the discretion of the department chairman.

Bachelor of Music in Composition

<i>Freshman Year</i>	<i>Credits</i>
Composition 101	4
Ear-Training 101	6
Harmony 101	4
Orchestration 201	4
Major instrument	4
English 101	6
Language 101 or 102	6
	—
	34

<i>Sophomore Year</i>	
Composition 102	4
Ear-Training 102	6
Harmony 102	4
Counterpoint 211	4
Major instrument	4
Literature 101	6
Language 102 or 201	6
	—
	34

<i>Junior Year</i>	
Composition 103	4
Counterpoint 212	4
Orchestration 202	4
Contemporary Techniques 201	4
Music Literature and Form 101	6
Instrument (major or secondary)	4
Literature 102	6
	—
	32

<i>Senior Year</i>	
Composition 104 (class and private lessons)	8
Contemporary Techniques 202	4
Music Literature and Form 102	6
Instrument (major or secondary)	4
Conducting 213	4
Elective	4
	—
	30

All students will participate in a performing organization as assigned; one credit per year will be granted.

Note: Candidates in composition who do not demonstrate adequate keyboard facility at the time of admission will be required to study piano as an extra course until the proficiency requirement is met.

Diploma in Applied Music

■ Piano

<i>Freshman Year</i>		<i>Credits</i>
Piano		8
Ear-Training 101		6
Harmony 101		4
		—
		18
<i>Sophomore Year</i>		
Piano		8
Ear-Training 102		6
Harmony 102		4
		—
		18
<i>Junior Year</i>		
Piano		12
Music Literature and Form 101		6
Piano 215 or Harmony 201		4
		—
		22
<i>Senior Year</i>		
Piano		12
Music Literature and Form 102		6
Piano 211 or Ensemble		4
		—
		22

All students will participate in a performing organization as assigned; one credit per year will be granted.

■ Voice

<i>Freshman Year</i>		
Voice		8
Ear-Training 101		6
Harmony 101		4
Piano Class		2
		—
		20
<i>Sophomore Year</i>		
Voice		8
Ear-Training 102		6
Harmony 102		4
Piano Class		2
		—
		20

<i>Junior Year</i>	<i>Credits</i>
Voice	12
Music Literature and Form 101	6
Voice 211	4
	—
	22

<i>Senior Year</i>	
Voice	12
Music Literature and Form 102	6
Voice 213	4
	—
	22

All students will participate in a performing organization as assigned; one credit per year will be granted.

■ Organ

<i>Freshman Year</i>	
Organ	8
Ear-Training 101	6
Harmony 101	4
	—
	18

<i>Sophomore Year</i>	
Organ	8
Ear-Training 102	6
Harmony 102	4
	—
	18

<i>Junior Year</i>	
Organ	12
Harmony 201	4
Music Literature and Form 101	6
	—
	22

<i>Senior Year</i>	
Organ	12
Music Literature and Form 102	6
Organ 201	4
	—
	22

All students will participate in a performing organization as assigned; one credit per year will be granted.

Note: Students will be required to attend the organ department laboratory which will meet weekly for two hours at the discretion of the department chairman.

■ Harpsichord

<i>Freshman Year</i>	<i>Credits</i>
Harpsichord	8
Ear-Training 101	6
Harmony 101	4
	—
	18
<i>Sophomore Year</i>	
Harpsichord	8
Ear-Training 102	6
Harmony 102	4
	—
	18
<i>Junior Year</i>	
Harpsichord	12
Harmony 201	4
Music Literature and Form 101	6
	—
	22
<i>Senior Year</i>	
Harpsichord	12
Music Literature and Form 102	6
Ensemble or Elective	4
	—
	22

All students will participate in a performing organization as assigned; one credit per year will be granted.

■ Orchestral Instruments

<i>Freshman Year</i>	
Major instrument	8
Ear-Training 101	6
Harmony 101	4
Piano Class	2
	—
	20
<i>Sophomore Year</i>	
Major instrument	8
Ear-Training 102	6
Harmony 102	4
Piano Class	2
	—
	20

<i>Junior Year</i>	<i>Credits</i>
Major instrument	12
Music Literature and Form 101	6
Ensemble or Ear-Training 103	4
	—
	22

<i>Senior Year</i>	
Major instrument	12
Music Literature and Form 102	6
Ensemble or Elective	4
	—
	22

All students will participate in a performing organization as assigned; one credit per year will be granted.

Violinist Robert Brink (left) and harpsichordist Daniel Pinkham prepare for a duo recital.



THE GRADUATE DIVISION

The Graduate Division offers the Master of Music degree and the Artist's Diploma, a non-academic award for extraordinary achievement in performance.

Master of Music Degree

offered in

<i>Music Education</i>	<i>Church Music</i>
<i>Composition</i>	<i>Opera Direction</i>
<i>Conducting</i>	<i>Research</i>

*Theory
and*

Applied Music

Piano Voice Organ Harpsichord Violin Violoncello Double-bass Flute
Oboe Clarinet Bassoon Horn Trumpet Trombone Harp Percussion

■ Requirements for Admission

Academic Requirements

1. All candidates for the Master of Music degree must hold a Bachelor's degree or its equivalent. Those who hold the Bachelor of Music degree from an accredited college will usually proceed without course deficiencies. Holders of other bachelor's degrees are eligible if they can qualify in their major field. Candidates must provide evidence of musical achievement at least equal to the standard of the Bachelor's degree at this Conservatory and must show promise of further development.

2. All candidates, including those who hold the Bachelor of Music degree from this Conservatory, must meet various distribution requirements (determined by the intended major field at the graduate level) in related musical and non-musical subjects. After the candidate's undergraduate transcript of grades has been evaluated, he will receive a detailed statement with regard to any area in which he has been found to have deficiencies.

Audition Requirements

Applied Music or Church Music

A candidate for admission in Applied Music or in Church Music is required to audition before the Faculty Council during the winter or the spring preceding matriculation. Where distance makes an audition in person impractical, a candidate may submit a tape recording to demonstrate achievement in technique and repertoire. Admission is granted on the basis of an audition or tape recorded performance and on documents.

Conducting or Opera Direction

A candidate for admission in Conducting or in Opera Direction should submit with the application a résumé of previous training and experience which is specifically representative of his qualifications for either of these specialized majors. Conditional acceptance is granted on the basis of documents. Final acceptance is dependent upon an examination before the Faculty Council, at which the candidate is expected to demonstrate score-reading and sight-singing ability.

Composition or Theory

A candidate for admission in Composition must submit with the application representative examples of original writing (in ink) and, if available, tape recordings of performances of his works.

A candidate for admission in Theory must submit with the application written examples of his proficiency in the various theoretical techniques.

Admission is granted on the basis of documents.

Music Education

A candidate for admission in Music Education should have had at least one year of teaching experience. Admission is granted on the basis of documents.

Research

A candidate for admission in Research should submit with the application a statement of his qualifications to enter a program of musical research. Reading knowledge of at least one foreign language is a prerequisite. Admission is granted on the basis of documents.

Prior to matriculation, each candidate is given an opportunity to discuss his program of study with the Dean of the Graduate Division and with the adviser in his major field.

■ Application for Admission to the Graduate Division

Applications for admission should be submitted to the Dean of the Graduate Division not later than August 1. Candidates are advised, however, to seek admission early, and applications will be considered as soon as the first-semester grades of the senior year are available.

An official transcript of the undergraduate record must be forwarded directly from the institution or institutions where undergraduate work was completed. The candidate should also request his undergraduate schools to send to the Graduate Division a copy of the latest catalogue of courses.

■ Requirements for the Degree

General Requirements

The minimum requirement for the Master of Music degree is thirty-two semester hours of credit. Candidates for the Master of Music degree should not expect to complete the program in less than two years. Requirements for the Master of Music degree must be fulfilled within five years of the candidate's admission to study for the degree.

All study, private or in class, must be of graduate quality and must be completed with a grade of A or B. Study in the major is required throughout each year of the graduate program. All students registered in the Graduate Division will be required to appear before the Faculty Council for an audition or an examination each academic year (preferably in May).

All deficiencies must be removed before a candidate may be considered for promotion to the second year of a graduate program.

Graduate students are urged to participate in a Performing Organization; in some cases, such participation may be required by the Dean.

Satisfactory piano proficiency and particularly the ability to sight-read readily are required of students in Conducting, Opera Direction, Composition, Theory, Research, and Music Education.

Performance Requirements

Voice, Piano, Organ, Harpsichord. Violin, Viola, Violoncello. Flute A solo recital in the final semester of study. The Faculty Council will determine whether the candidate will also perform with the Conservatory Symphony Orchestra.

Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Double-bass, Percussion, Harp The candidate will organize and participate in a recital of chamber music, including at least one work which demonstrates advanced solo ability. The Faculty Council will determine whether the candidate will also perform with the Conservatory Symphony Orchestra.

Church Music The candidate will organize and present a program of liturgical or other religious music.

Conducting Under the supervision of the major teacher, the candidate will organize and conduct a concert in whole or in part.

Opera Direction The candidate will (1) provide the musical direction and conduct a public performance of an opera or operatic scenes or (2) stage an opera or operatic scenes for public presentation. The project requirement of this major is stated in the section on curricula.

CURRICULA

■ **Applied Music or Church Music**

	<i>Credits</i>
Private study (one hour per week for two years)	16
Academic course	4
Electives	12

■ **Music Education**

Program A
with concentration in research

Music Education 321	6
Music Education 322	4
Music Education 323	4
Music Education 326	2
Academic course	4
Electives	8
*Project (private study, one hour every other week for one year)	4

*No credit earned until thesis has been submitted to and approved by Faculty Council.

Program B
with concentration in supervision

	<i>Credits</i>
Music Education 321	6
Music Education 322	4
Music Education 323	4
Music Education 325	4
Music Education 326	2
Academic course	4
Electives	8

■ Composition

Composition 301 (first year)	8
Composition 302 (second year)	8
Problems in Theory 301 (one year)	4
Academic course	4
Electives	8

Original work required:

A work for chamber combination or a vocal composition

A composition for orchestra

One of the following, at the choice of the departmental faculty:

An analytic study

A movement in a traditional form and style (fugue, sonata, etc.)

An example of serial composition

■ Conducting

Conducting 321	8
Conducting 322	8
Private study (one hour per week, second year)	8
Academic course	4
Electives	4

■ Opera Direction

Opera 302 (first year)	8
Opera 303 (second year)	4
Opera 304 (second year)	4
Academic course	4
Electives	12

Project requirement:

The candidate will make a revision of a work which has musical merit but which has not proved stageworthy. This revision will include a singable translation. A portion of the work will be presented as a final audition before the Faculty Council.

■ Research

*Conference (one hour per week for two years)	16
Academic course	4
Electives	12

*No credit earned until thesis has been submitted to and approved by Faculty Council.

■ Theory

	<i>Credits</i>
Problems in Theory 301 (two years)	8
Problems in Theory 302 (two years)	8
Academic course	4
Electives	12

Special requirements:

An analytic paper on a work composed before 1900

An analytic paper on a work composed since 1900

Three of the following five projects, to be chosen by the departmental faculty:

A sixteenth-century motet

A four-voice fugue

A sonata-allegro movement

An orchestration of a classical, romantic, or contemporary work

A movement in serial technique

Artist's Diploma

offered in

Piano Organ Voice Violin Violoncello Flute

Candidates for admission to this program must possess a highly advanced technique and the artistic and personal qualifications vital to success as a performer.

■ Requirements for Admission

Candidates must hold the Bachelor of Music degree or its equivalent, or a diploma in performance. They must give evidence of a substantial and varied repertoire as well as considerable public experience. They will demonstrate their musical achievement before the Faculty Council.

■ Requirements for the Artist's Diploma

The specified curriculum for the Artist's Diploma is the intensive study of the chosen instrument for a period of at least two years. It is assumed, however, that candidates will profit by additional related studies which will be designated by the Faculty Council.

Each candidate must present a complete public recital at the Conservatory during each year of study. He is expected to participate in other Conservatory performances as approved by the major teacher and the administration. The final recital will be considered the final audition, and the diploma will be authorized by the Faculty Council on the basis of that recital.

FINANCIAL ASSISTANCE

A general description of available financial assistance may be found in a separate section of this catalogue.

In addition to regular scholarship aid, graduate students may apply for graduate assistantships in any of the following fields for which previous training and experience permit them to qualify: Choral Library, Chorus, Humanities, Music Education, Music Literature, Opera Direction, Orchestra, and Radio and Television. Also, four women and two men graduate students will be selected to serve as dormitory counselors.

Candidates who intend to apply for financial assistance should so state when the admission application and supporting documents are submitted.



The Conservatory Tour Chorus in Atlantic City



Rehearsal of the Symphony Orchestra in
Jordan Hall

NOVA ARTE QUARTET

The Nova Arte Quartet, string quartet in residence at the New England Conservatory, is composed of virtuosi from the Boston Symphony Orchestra — concertmaster Joseph Silverstein, violinist George Zazofsky, principal violist Burton Fine, and principal cellist Jules Eskin. In addition to the instruction of selected students, the resident quartet presents a number of performances in Jordan Hall during the academic year. Undergraduate and graduate students may attend these Nova Arte Quartet performances without charge for admission.

PERFORMING ORGANIZATIONS

The Conservatory Symphony Orchestra

Through its intensive rehearsal and performance schedule, the Conservatory Symphony Orchestra provides instrumentalists with the opportunity to learn standard and contemporary repertoire under near-professional conditions. Some six public concerts, many with faculty soloists, are presented each year in Jordan Hall. There are occasional guest appearances by eminent composer-conductors; Walter Piston, Roger Sessions, and Edgard Varese have recently given performances with the orchestra. Participation in opera productions and performances of major works for chorus and orchestra are additional aspects of the orchestra's activities.

Membership in the orchestra is open to all Conservatory students, regardless of major field, who qualify by audition with the conductor.

The Conservatory Chorus

The Conservatory Chorus presents choral literature from all periods in its many concerts during each academic year. In each of the last twelve years, the chorus has performed with the Boston Symphony Orchestra. Several of these performances have subsequently been recorded by RCA Victor. The Tour Chorus, a smaller group chosen from the large chorus, annually gives a series of concerts locally and on a spring tour throughout the East. The Chamber Singers, a small ensemble specializing in the study and performance of madrigals and chansons, participates in these concerts. Membership in these groups is by audition.

The Conservatory Opera Theater

The Opera Theater provides training and performance experience at two levels. One group of singers participates in complete operatic productions and in recitals of difficult scenes. A second group receives basic training in opera through study and performance of less demanding repertoire. In addition to scene recitals and tours to local schools throughout the year, the Opera Theater presents three major productions, sung in English. A limited number of undergraduate and graduate students are accepted by audition each year.

COURSE DESCRIPTIONS

Courses in the 100 series are intended primarily for undergraduate students; in the 200 series, for undergraduate and graduate students; in the 300 series, primarily for graduate students.

Each credit (except those given for private instruction, laboratory classes, and performing organizations) represents one hour per week of class work for one semester. Total credit listed is for the academic year (unless otherwise indicated).

■ Piano

Piano Class. Designed to develop basic keyboard ability for non-piano majors. Sight-reading and good musicianship are stressed. Class participation offers opportunities for learning to listen and criticize, for playing before a group, and for reading in ensemble. Transposition, harmonization, and improvisation complement the work on repertoire, reading, and technique. The course prepares students for the Conservatory's undergraduate piano proficiency examination; accordingly, the small classes (4 to 6 students) work also on scales, arpeggios, and elementary harmonic formulae.

MRS. ALDERMAN, *Supervisor*, MRS. CANADAY, MR. CREIGHTON 2 credits

Piano 211. *Piano Pedagogy.* A study of the methods and materials used in teaching piano, with consideration of the problems which arise in the student-teacher relationship. In addition to the class meetings, each member of the class teaches one hour per week under the supervision of the instructor.

MRS. ALDERMAN 4 credits

Piano 215. *Piano Literature and Performance.* An analytic and historical survey of piano literature with specific emphasis on problems of interpretation. The relation of performance to biographical data and to epochs in musical style is discussed and illustrated. Enlargement of the piano repertoire is an aim of the course.

DR. BARNETT 4 credits

Piano 218. *Vocal Accompaniment.* A practical training in the art of accompanying vocal music (songs, operas, and oratorios) for advanced piano students. Students have an opportunity to prepare classical and modern repertoire in co-operation with voice students.

MR. WOLFES 4 credits

■ Voice

Voice Class. A course to acquaint non-vocal majors with the basic principles of voice production. Much attention is given to the problems of the teacher in vocal school music, at both the elementary and secondary school levels. Students gain a knowledge of the young voice and learn to evaluate vocal sound, especially good choral tone. Class groups are small (4 to 6 students) to allow participation and discussion.

MRS. SMITH 4 credits

Voice 211. *Vocal Repertoire.* A historical survey of the art song from the seventeenth century to the present day. Members of the class prepare for performance representative songs of each composer and period studied. The course includes an introduction to the subject of vocal ornamentation. Attention is given to the basic recital techniques of communication and projection, and especially to the problems of program building.

MR. REIMUELLER 4 credits

Voice 213. *Voice Pedagogy.* The study of current techniques in voice pedagogy, examined through discussion, lecture, interview, demonstration, and outside reading. Students attempt to formulate their own methods. In the second semester, class members are assigned to teach students without vocal experience.

INSTRUCTOR TO BE ANNOUNCED 4 credits

Voice 321. *Repertoire Coaching.* Private instruction in the interpretation of vocal repertoire. For graduate students only.

MR. REIMUELLER, MR. WOLFES 4 credits

Voice 323. *Voice Class Pedagogy.* Techniques of vocal instruction in class. The course includes basic readings in voice culture, a survey of teaching materials, and supervised teaching of students in a class situation.

INSTRUCTOR TO BE ANNOUNCED 4 credits

■ Opera

Opera 301. *History of Opera.* A historical survey of opera from 1600 to the present day. The course places particular emphasis on the study of opera as a bona fide art form in terms of both musical and dramatic experience. Representative works from a variety of styles and periods are carefully examined and compared with regard to musical, literary, and theatrical values. A study of important source materials and a program of required listening form an integral part of the course.

MR. REIMUELLER 4 credits

Opera 302. *Coaching and Conducting.* A thorough study of the standard operatic repertoire with emphasis on tempo determination, as well as traditions and styles of performance and problems of organization. Private study, one hour per week.

MR. REIMUELLER 8 credits

Opera 303. *Stage Direction.* A practical study of *mise-en-scène*, combined with work in scenic construction, lighting, costuming, and make-up. Private study, one hour every other week.

MR. PHILIPS 4 credits

Opera 304. *Conference.* Private study, one hour every other week, in preparation of a performance or project.

MR. PHILIPS, MR. REIMUELLER 4 credits

■ Organ and Church Music

Organ 201. *Organ Improvisation.* Special study of the problems of extempore service playing, for Organ and Church Music majors.

MR. WILLING 4 credits

Organ 202. *Organ Design and Repertoire (Seminar).* A detailed study of the development of the organ and its music from the Renaissance to the present day, with emphasis on the relationship between the repertoire and the various styles of instrument design. Visits to appropriate instruments and instrument-makers; performance of representative works with analysis of different performance practices. Open primarily to students who have a basic knowledge of organ playing; non-performers and undergraduate students admitted by permission of the instructor.

MR. FESPERMAN 4 credits

Organ 301. *Liturgical Music (Seminar)*. A comparative survey of the development of choral and keyboard music associated with the Lutheran, Anglican, and free church usages and the Roman rite, including a study of plainsong and the sources of hymn tunes. Reading in the area of church history, performance of representative music, and visits to presentations of liturgical music will be expected. When possible, guest lecturers will deal with specific subjects, including music of the Jewish liturgies. Open primarily to graduate students; undergraduate students admitted by permission of the instructor.

MR. FESPERMAN 4 credits

■ Conducting

Conducting 213. *Basic Conducting*. A class designed to acquaint students with the field of conducting. The course includes a thorough study of the beat, an approach to the study of scores, and practical experience in rehearsal with an orchestra composed of class members.

MR. PRAUSNITZ 4 credits

Conducting 321. *Choral Conducting*. Instruction in the technique of conducting large choruses, church choirs, and small vocal ensembles, with special emphasis on repertoire, beat technique, and the vocal development of choral groups.

MRS. DEVARON 4 credits

Conducting 322. *Orchestral Conducting*. For students seriously interested in the craft of conducting and sufficiently prepared to benefit from intensive training. Qualified members of the class have weekly opportunities to conduct the Conservatory Symphony Orchestra. Admission to the class only upon approval of the instructor.

MR. PRAUSNITZ 4 credits

■ Ensemble

(coached by members of the faculty)

Ensemble 201. *Mixed Ensemble*. A class for the study of the chamber music literature for piano and stringed or woodwind instruments. Students deal with the problems of preparing representative compositions from all musical periods.

4 credits

Ensemble 202. *Brass Ensemble*. The preparation of representative passages for brass instruments in the literature of the orchestra. Compositions in the brass chamber music literature (Gabrieli, Sanders, etc.) are also studied and given performance. Exactitude of intonation, rhythmic precision, and proper methods of attack are stressed. The group studies a wide selection of the orchestra literature; works which are being prepared for public performance by the Conservatory Symphony Orchestra are given particular attention.

4 credits

Ensemble 203. *Percussion Ensemble*. A study of the rhythmic problems found in the major orchestral literature of the romantic and contemporary composers, with special attention to the works being prepared by the Conservatory Symphony Orchestra. Students also prepare compositions for percussion ensemble and for instrumental ensembles with solo percussion parts — such works as Chavez *Toccata for Percussion*, Stravinsky *The Soldier's Tale*, Walton *Facade Suite*, Bartok *Sonata for Two Pianos and Percussion*.

4 credits

Ensemble 211. *String Quartet*.

4 credits

Ensemble 212. *Woodwind Ensemble*. The development of phrasing, style, intonation, and sonority for woodwinds through the medium of chamber music. Students prepare from the very large repertoire works such as Janacek *Sextet*, Poulenc *Sextet*, Mozart *Piano Quintet*, etc.

4 credits

Ensemble 321. *Chamber Music for Strings and Piano*. A course available to advanced students in piano and stringed instruments for the study and performance of selections from the important chamber music literature. Sonatas, trios, quartets, and quintets representing various periods and styles are included in the course. Special attention is given to the techniques of projection in performance.

4 credits

Undergraduate students may repeat Ensemble 201, 202, or 203 for credit.

■ Composition

Composition 101 and 102. *First- and Second-Year Composition Class*. An introduction to formal principles and contemporary techniques. Original composition and analysis.

MR. PINKHAM 4 credits each

Composition 103 and 104. *Third- and Fourth-Year Composition Class*. Continued study of formal principles and contemporary techniques. Original composition and analysis.

MR. COGAN 4 credits each

In addition, private lessons in *Composition 104*

4 credits

Composition 201. *Composition for Non-majors*. A class intended primarily for students who are not composition majors, but who wish to work in composition. The purpose of the course is, through composing, to deepen their experience of musical structure and contemporary techniques.

MR. COOKE 4 credits

Composition 301 and 302. Private study of composition, one hour per week. For graduate composition majors.

MR. COOKE 8 credits each

■ History and Literature of Music

Music Literature and Form 101. *Music of the Renaissance, Baroque, and Classical Periods*. Through lecture, performance, listening, and discussion, the study of European music from the beginnings of polyphony to the death of Haydn.

MR. PINKHAM 6 credits

Music Literature and Form 102. *Music of the 19th and 20th Centuries*. The study of style and form from the time of Mozart and Haydn to the present. The music studied includes all media: symphonic works, concertos, chamber music, lieder, opera, oratorio, and ballet. The emphasis is on the development of style and transformation of forms in the hands of successive composers. Music is heard on recordings and, whenever possible, in performances by members of the class.

MR. COOKE 6 credits

Music Literature 321. *Seminar in Renaissance and Baroque Music.*

MR. PINKHAM 4 credits

Music Literature 322. *Seminar in Music of the 18th and 19th Centuries.* Through analysis, this course examines the sources of power and expressiveness in the symphonies and quartets of Haydn, operas of Mozart, large works of Beethoven, compositions by Schubert, Schumann, Chopin, Berlioz, Verdi, Wagner, and Brahms. Individual oral reports and papers are presented and discussed.

MR. COOKE 4 credits

Music Literature 323. *Techniques of Twentieth-Century Composition.* Beginning with Debussy and Stravinsky, the characteristic aesthetic approaches and techniques are examined and illustrated. Class members give lectures on the treatment of these techniques in individual works. Study continues with Hindemith, Bartok, Schoenberg, Berg, Webern, Milhaud, Ives, Sessions, Carter, and Boulez. Speculations are made in the electronic and aleatory realms.

MR. COOKE 4 credits

See also Piano 215, Voice 211, Organ 202, Organ 301, Opera 301.

■ Theoretical Studies

Ear-Training 101. *Basic Musicianship.* The singing and aural recognition of scales, intervals, triadic forms and their inversions, rhythmic patterns and meters, and simple formal structures. The techniques acquired are applied to music from every period in order to develop in the student increasing aural mastery and understanding.

MEMBERS OF THE DEPARTMENT 6 credits

Ear-Training 102. *Basic Musicianship.* The singing and aural recognition of modulations, large-scale harmonic progressions, altered and dissonant chords, modes, chromaticism; use of alto and tenor staff. An introduction to singing and aural recognition of characteristic rhythmic, melodic, and harmonic aspects of contemporary music.

MEMBERS OF THE DEPARTMENT 6 credits

Ear-Training 103. *Orchestral Solfege.* Direct application of the skills of hearing and sight-reading to the major instrument. In the second semester, special emphasis is placed upon performance problems of modern music. Transposition when required for some instruments. Continued work on problems introduced in *Ear-Training 102*. For orchestral instrument majors.

INSTRUCTOR TO BE ANNOUNCED 4 credits

Ear-Training 301. *Advanced Ear-Training and Sight-Singing.* An advanced course in ear-training, sight-reading, and sight-singing for graduate students. The materials are drawn from every period, with special emphasis on problems of modern music. This class is offered for vocalists and for instrumentalists in alternate years.

INSTRUCTOR TO BE ANNOUNCED 4 credits

Harmony 101. *First-Year Harmony.* Scales and intervals; the concept of tonality; analysis and composition of fundamental tonal harmonies and progressions; harmonization of simple melodies and basses, including chorale melodies; analysis of baroque and classical examples.

MEMBERS OF THE DEPARTMENT 4 credits

Harmony 102. *Second-Year Harmony.* Modulation; altered chords; sequences. Large-scale harmonic motion. Analysis of baroque, classical, and romantic examples, as well as an introduction to harmonic principles of modern music.

MEMBERS OF THE DEPARTMENT 4 credits

Harmony 201. *Keyboard Harmony.* Application of harmonic and theoretical skills to the keyboard. Harmonization, improvisation, transposition, and realization of figured bass are included in the training. Individual performance will be stressed.

INSTRUCTOR TO BE ANNOUNCED 4 credits

Counterpoint 101. *Survey of Counterpoint.* A study of vocal and instrumental contrapuntal techniques and forms, beginning with the sixteenth century and progressing through the major historical periods to the present. Intensive analysis and writing in the styles and techniques of the periods.

INSTRUCTOR TO BE ANNOUNCED 6 credits

Counterpoint 211. *Sixteenth-Century Vocal Counterpoint.* A study of the sixteenth-century vocal style through analysis of composition and exercise in two-part and three-part counterpoint. Writing of motets and other forms of vocal composition.

MR. COOKE 4 credits

Counterpoint 212. *Eighteenth-Century Instrumental Counterpoint.* A study of the eighteenth-century instrumental style. Writing of chorale-preludes, two- and three-part inventions, and introduction to fugue. Analysis of the Bach *Inventions*, *Well-Tempered Clavier*, and *Art of the Fugue*.

MR. COOKE 4 credits

Orchestration 201. *Basic Instrumentation.* The sonoral possibilities and mechanics of instruments, as well as their acoustical basis. Analysis of their orchestral uses. Arranging and writing for various instrumental groupings.

INSTRUCTOR TO BE ANNOUNCED 4 credits

Orchestration 202. *Orchestration.* A study of the textural and sonoral possibilities of the orchestra. Analysis of examples from the history of music, and scoring of keyboard music or of original material for orchestra.

MR. COGAN 4 credits

Contemporary Techniques 201. *Contrapuntal and Harmonic Techniques.* Contrapuntal and harmonic techniques as developed by Stravinsky, Bartok, Hindemith, and others. Short contrapuntal studies are written in diatonic, chromatic, mixed, and twelve-tone languages.

MR. COOKE 4 credits

Contemporary Techniques 202. *Serial Technique.* The evolution of serial technique from the early works of Schoenberg, through Berg and Webern, to the advances of the most recent generation of American and European composers. Mastery of these concepts through both analysis and writing.

MR. COGAN 4 credits

Problems in Theory 301. *Seminar.* The graduate seminar for theory and composition majors. The meetings are devoted to certain selected problems in analysis or in theoretical areas (rhythm, harmony, counterpoint, texture, formal structure), the emphasis to fall each year on different problems and on a different musical period.

MR. COGAN 4 credits each year

Problems in Theory 302. *Conference.* Graduate theory majors taking *Problems in Theory 301* are expected to undertake specific related projects in analysis and in mastering various aspects of written musical technique. These projects are examined and discussed in this private conference.

MR. COGAN 4 credits each year

Interpretive Analysis 301. *Analysis for Performers.* A graduate course for applied music majors. The student's knowledge of harmony, counterpoint, and form is applied to extract the implications for performance. At the same time, the student is introduced to important concepts of rhythmic, linear, harmonic, and structural analysis. During the course of the year, the student will analyze works from his own area of specialization.

INSTRUCTOR TO BE ANNOUNCED 4 credits

■ Music Education

Music Education 101. *Heterogeneous Instrumental Class I.* Fundamental instruction in each of the stringed instruments (violin, viola, violoncello, and double-bass). Fundamental instruction in percussion, with emphasis on snare drum rudiments. Instruction in class teaching, conducting (fundamental beat patterns), and the preparation of materials of instruction.

DR. SILVERMAN 2 credits

Music Education 103. *Heterogeneous Instrumental Class II.* Fundamental instruction in each of the instruments of the woodwind choir (flute, oboe, clarinet, bassoon, and saxophone). Problems of organization and teaching instruments in mixed groups. Instruction in class teaching procedures, elements of conducting, and the preparation of materials of instruction.

DR. SILVERMAN 2 credits

Music Education 104. *Heterogeneous Instrumental Class III.* Fundamental instruction in each of the instruments of the brass choir (trumpet, trombone, baritone, horn, and tuba). Problems of organization and teaching instruments in mixed groups. Instruction in class teaching procedures, elements of conducting, and the preparation of materials of instruction.

DR. SILVERMAN 2 credits

Music Education 211. *Music in Elementary Education.* A study of the place of music in the elementary curriculum projected against a background of practical conditions; procedures for the realization of valid objectives; study of supervisory and teaching procedures to determine their aesthetic values and practical uses in the education of children; vocal and instrumental problems; demonstration teaching; curriculum planning.

MRS. WHITNEY 4 credits

Music Education 212. *Music in Secondary Education.* A study of the function of music in the general education of youth; a detailed consideration of the musical activities, courses, and services suitable to the curriculum of modern secondary schools of various levels; problems arising from such limitations as school size, class schedule, and budget; procedure and materials; study of the good teacher and supervisor.

MRS. WHITNEY 4 credits

Music Education 213. *Instrumental School Music and Instrumentation.* A study of the problems involved in planning and developing a complete program of instrumental music from earliest grade levels to community levels. In addition, this course is concerned with the characteristics and functions of instrumental choirs and their groupings into orchestra, band, and chamber ensembles. Problems of range, timbre, transposition, balance, and tonal colors will be examined, and students will prepare full scores in various styles.

DR. BUGGERT 4 credits

Music Education 215. *Practice Teaching.* Application of the materials of Music Education 11 and 12. Students are assigned to school systems in the Greater Boston area, where they serve as practice teachers under the supervision of the local directors of music and the chairman of the music education department. There are biweekly seminars at which the problems of music supervision and teaching are studied in the light of classroom experience. Minimum of 150 clock-hours of teaching required.

MRS. WHITNEY, DR. BUGGERT, DR. SILVERMAN 6 credits

Music Education 216. *Music Education Materials and Conducting.* A laboratory for the study and evaluation of vocal and instrumental material for the school music program. Members of the class gain experience in choral and instrumental conducting techniques through regular weekly assignments.

DR. BUGGERT 4 credits

Music Education 321. *Supervision.* A seminar in the principles and techniques of supervision in a democratic society and their application to specific problems of learning, with emphasis upon evaluation and improvement of the teacher-learner situation in the public schools.

MRS. WHITNEY 6 credits

Music Education 322. *Instrumental Problems.* A seminar dealing with problems of organization, administration, curriculum development, and scope and sequence of the instrumental music program in the public schools.

DR. SILVERMAN 4 credits

Music Education 323. *Elements of Research.* A seminar in the problems of research, including methods, elements, origin, and selection and development of topics. The course culminates in the preparation of a thesis outline for a project selected by each class member.

DR. SILVERMAN 4 credits

Music Education 324. *Instrumental Class Pedagogy.* A course designed to meet particular problems in the instrumental area. Provision for the study of those instruments for which students have individual need. Performance, organization, and administrative problems will be discussed.

DR. SILVERMAN 4 credits

Music Education 325. *Music in Higher Education.* A study of the development of music offerings at the college level for the training of teachers. The course will consider curricular patterns, the relation of music to other college subject areas, and the problems of teacher certification.

DR. BUGGERT 4 credits

Music Education 326. *Tests and Measurements.* A general study of objectives, aims, and procedures in the field of statistics and mental measurement. In addition, the course will deal with prognosticative and achievement measures in music.

DR. SILVERMAN Second semester, 2 credits

■ Academic Studies

Humanities

English 101. *Techniques of Reading and Writing.* The course stresses the value of perceptive reading, logical thinking, and clear, accurate writing. The readings for the course include seminal works from the intellectual history of the nineteenth and twentieth centuries. The issues raised by these works are the subject matter of student writing.

MR. HALPRIN, MR. WADE 6 credits

Literature 101. *Ancient, Medieval, and Renaissance Literature.* A study of the Ancient, Medieval, and Renaissance worlds with reading in the works of Homer, Aeschylus, Sophocles, Euripides, Virgil, Dante, Cervantes, and Shakespeare. The corresponding periods of art are presented in a series of lectures and museum visits.

DR. MCKAY, MRS. BROWN 6 credits

Literature 102. *American Literature.* A survey of American literature, from the colonial period to the present. Special emphasis is given to historical context and to the major works of the major writers. A parallel survey of art is presented in a series of lectures and museum visits.

MR. HALPRIN, MRS. BROWN 6 credits

Literature 321. *Sophocles and Shakespeare.* A study of two major developments in the history of the drama: the classic and the baroque.

(not offered, 1964-65)

DR. MCKAY 4 credits

Literature 322. *Modern Poetry.* A study of the works of William Butler Yeats, T. S. Eliot, Gerard Manley Hopkins, W. H. Auden, and others.

MR. CLARK 4 credits

Literature 323. *Aesthetics.* Readings in the literature of aesthetics.

MR. CLARK 4 credits

Social Studies

Philosophy 101. *Introduction to Philosophy.* Introduction to and discussion of the classical problems of philosophy, with particular attention to epistemology and valuation.

MR. CLARK First semester, 3 credits

Philosophy 102. *Philosophy of Education.* Discussion of the nature and scope of philosophies of education. Some time is spent on the work of particular philosophers, to examine their views as to the nature of man and to draw implications for educational practice.

MR. CLARK Second semester, 3 credits

Psychology 101. *General Psychology.* An introductory course in the study of human experience and behavior; the scope and methods of psychology; physical structure of behavior; factors in psychological growth, processes, and measurement.

MRS. WHITNEY First semester, 3 credits

Psychology 102. *Educational Psychology.* Psychology of learning and teaching; particular problems of education for musical growth.

MRS. WHITNEY Second semester, 3 credits

Languages

French 101. *Elementary French.* A course designed to give the beginning student a command of French grammar and a basic vocabulary, through an orally oriented approach.

MRS. AFFRON, MRS. MARCH 6 credits

French 102. *Reading, Conversation, and Composition.* Functional review and practice of grammar are combined with readings in literary and cultural texts. The development of aural-oral skills; the command of writing French; reading and comprehension.

MRS. MARCH 6 credits

French 201. *Literature.* The study of selected works representative of the major periods of French literature, from the Middle Ages to the present. The course combines study of the literature with an opportunity to improve listening and speaking ability.

MRS. AFFRON 6 credits
for graduate students, 4 credits

French 202. *Twentieth-Century Literature.* Readings in twentieth-century literature, with emphasis on "explication de texte" for oral work.

MRS. MARCH 6 credits
for graduate students, 4 credits

German 101. *Elementary German.* Introductory grammar and composition; emphasis on oral training; reading selections from German sagas and fairy-tales.

MRS. OLDENBURG 6 credits

German 102. *Intermediate German.* Advanced grammar and composition; introduction to the German literature of the late eighteenth century to the twentieth century (Sturm und Drang — Spät-Romantik), especially in relation to its contribution to the German "Lieder" and other music.

MRS. OLDENBURG 6 credits

German 201. *Literature.* Reading and discussion of Thomas Mann *Tonio Kröger*, E.T.A. Hoffmann *Don Juan*, E. Mörike *Mozart auf der Reise nach Prag*.

MRS. OLDENBURG 6 credits
for graduate students, 4 credits

Italian 101. *Elementary Italian.* This course for beginners combines very intensive work in oral expression with a study of elementary grammar and introductory readings.

MRS. AFFRON 6 credits

Italian 102. *Intermediate Italian.* The aim of this class, a continuation of *Italian 101*, is to increase the student's active command of the language through the reading of selected modern prose, through oral reports, and through grammar review and composition.

MRS. AFFRON 6 credits

Italian 201. *Literature.* A study of short masterpieces, from Dante to the present, designed to acquaint the student with the Italian literary and cultural tradition. Emphasis is placed on oral explication and written composition.

(not offered, 1964-65)

MRS. AFFRON 6 credits
for graduate students, 4 credits

Courses at Simmons College

Under the provisions of an inter-institutional agreement between Simmons College and the New England Conservatory, duly enrolled students in the Conservatory may elect to include in their programs, for full credit, any courses normally offered by Simmons College, subject to certain specified conditions. The Conservatory student desiring to pursue a course at Simmons College must be recommended to the Dean by the chairman of a department. The student will then be referred to Simmons College, which reserves the right to determine whether any prerequisites for the course in question have been met and whether the student is fully qualified to pursue the course elected.



Rosario Mazzeo conducts a master class in clarinet.

TUITION AND FEES

It should be noted that the present scale of tuition and fees is made possible only by supplementary income provided by invested endowment, grants, annual gifts, and bequests. Tuition charges cover approximately one-half of the cost of educating each student. In effect, then, every student enjoys "a partial scholarship." Voluntary gifts from alumni, friends, and parents help bridge this gap between tuition charges and the "cost of education." Gifts and bequests to the New England Conservatory as a non-profit educational institution are tax-deductible items according to law.

Undergraduate Tuition, per academic year

Bachelor of Music degree	\$1250.00
Diploma	950.00

The tuition charge covers all required class and private instruction as listed in the curricular outlines. There is an additional charge for extra instruction undertaken at the student's option.

Graduate Tuition, per academic year

Master of Music degree	\$900.00
Artist's Diploma	500.00-900.00
Additional graduate courses (in class), per credit	60.00
Undergraduate courses (deficiencies), per credit	45.00

The basic tuition charge for an applied music major covers private instruction and a maximum of two courses. In the case of other majors, the tuition covers four courses.

Required Fees

Registration Fee	\$ 5.00
Student Activity Fee	15.00

Miscellaneous Fees and Fines (charged when applicable)

Application Fee	\$10.00
Advanced Standing or Make-up Examinations, each	3.00
Late Registration Fine	5.00
Course Change Fee	2.00
Auditing Fee, per course per semester	5.00
Graduation Fee (final year only)	15.00
Copies of Transcript (first copy free)	1.50

The first copy of any subsequent transcript order is \$1.50. Additional copies ordered at the same time are \$.50 each.

Practice Fees

Practice facilities are provided at the following rates (The sum is for one hour per day, six days per week, per year, unless otherwise noted; rates for single hours are available from the Registrar.):

Room with upright piano	\$ 10.00
Room with grand piano	25.00
Harpsichords	50.00
Percussion rooms (no time limit)	30.00
Organs (no time limit)	100.00
Jordan Hall organ (single hours only)50

Rental of Instruments

A limited number of orchestral instruments are available for rental to students at these weekly rates:

Violin, Viola	\$.50
Violoncello, Double-bass75
Woodwind, Brass	1.25

Dormitory Charges

Room (triple occupancy) and Board	\$ 900.00
Room (double occupancy) and Board	1000.00
Room (single occupancy) and Board	1200.00
Medical Fee	50.00

Board includes breakfast and dinner, seven days per week.

■ Financial Regulations

Advance Deposits

Undergraduate and graduate applicants are required to make an advance tuition deposit of \$50 within two weeks after acceptance. This deposit is not refundable.

Currently enrolled undergraduate and graduate students are required to pay a \$50 advance tuition deposit for the succeeding year by June 1. This deposit is not refundable.

A deposit of \$50 must be submitted with the dormitory reservation. This deposit is not refundable.

Tuition Payments

One-half of tuition charges and all other fees in full must be paid by September 15. The balance of charges is due on January 15. No refunds are made in the event of withdrawal, suspension, or dismissal.

Dormitory Payments

One-half of the charges for room and board must be paid by September 15. The balance of charges is due on January 15. The medical fee, required of all dormitory residents, is payable in full on September 15. Dormitory occupancy may be arranged only for the full academic year of two semesters.

Payment Plans

Several deferred tuition payment plans are offered by commercial firms. Information regarding one of these, Education Funds, Incorporated (EFI), may be obtained from the Business Manager.

Personal Accounts

It is suggested that students maintain personal accounts in one of the many commercial banks in the immediate neighborhood of the Conservatory. The Conservatory does not provide facilities for student accounts.

Check Cashing

Checks not in excess of \$25 will be cashed by the Conservatory Cashier upon the presentation of proper identification. There is a service charge of ten cents per check cashed.

Description of Fees and Fines

A *registration fee* of \$5 is required of all students in each academic year.

A *student activity fee* of \$15 is required of all undergraduate and graduate students. Each student receives a copy of the yearbook and admission to all social activities.

An *application fee* of \$10 is required of all undergraduate and graduate applicants. This fee is not refundable, nor is it applicable to tuition or to other fees.

A \$3 fee is charged for each examination taken to establish advanced standing or to make up a regular examination.

A *late registration fine* of \$5 will be charged currently enrolled or new students who in any way fail to comply with college regulations regarding registration.

A *course change fee* of \$2 will be charged for any course change made at the student's option at other than specified registration periods.

A *medical fee* of \$50 is charged dormitory residents to cover clinical service by a licensed physician, emergency treatment by a resident nurse, and infirmary care.



A scene from the Opera Theater's production of Poulenc's **Dialogues of the Carmelites**

SCHOLARSHIPS, SPECIAL AWARDS, LOANS

Scholarship awards are made on the basis of scholastic record, musical potential, and financial need. Scholarship aid is given for one year. Students may re-apply for each succeeding year. A satisfactory scholastic average, successful audition for promotion, recommendation by the major teacher, and continuing financial need are prerequisites for renewed aid.

New students must apply for scholarship aid by June 1, and all others must apply by March 1 for the following academic year.

It is expected that all students who receive scholarship awards will participate in any authorized curricular or extra-curricular activity the Conservatory undertakes.

■ Scholarship Funds

Carl Baermann Scholarship
 Louise Baker Scholarship
 Anna C. Bird Scholarship
 Kate E. Blanchard Scholarship
 Florence E. Brown Scholarship
 Harriet Tilden Brown Scholarship
 Carr Scholarships
 Emily Allen Cates Scholarship
 Chase Scholarship
 F. Lyman Clark Scholarship
 Alice Robbins Cole Fund
 Converse Scholarships
 M. Ida Converse Scholarships
 Jennie L. Cox Scholarship
 Lotta Crabtree Scholarships
 David W. Cushing Scholarship
 Mabel Daniels Scholarship
 Oliver Ditson Scholarships
 Robert G. Dodge Scholarship
 Ellen B. Doe Scholarship
 Henry Morton Dunham Fund
 Henry T. and Mary W. Dunham
 Scholarship
 Emma Eames Scholarship
 Arthur F. Estabrook Scholarship
 Mrs. Arthur F. Estabrook Scholarship
 Maria A. Evans Scholarship
 Arthur Foote Scholarship
 Fanny Elizabeth French Scholarship
 Frances Phetteplace Fry Scholarship
 Clara E. Getman Scholarship
 Lucinda Gould Scholarship
 Mary Frothingham Hooper Scholarship
 Fund
 John Collins Hurley Scholarship
 George B. Hyde Scholarship
 Elma Igelmann Scholarship Fund
 Rebecca Jackson Scholarship
 Hattie M. Jacobs Scholarship

Julia Klumpke Scholarship Fund
 Langshaw Scholarship
 Doris M. Lehmann Memorial Scholar-
 ship Fund
 Nettie E. Lentz Scholarship
 Lindsay Scholarship
 John Ellerton Lodge Scholarship Fund
 Anna M. Mason Scholarship
 Elizabeth Henshaw Metcalf Memorial
 Fund
 Mildred Miller Scholarship
 Oliver W. Mink Piano Fund
 Mrs. Oliver W. Mink Fund
 Mary C. Morrison Scholarship
 George H. Munroe Fund
 Elsie and Walter W. Naumburg Scholar-
 ship
 Parker Fund
 Katharine H. Parker Scholarship
 Marion S. Potter Scholarship
 Clara Kathleen Rogers Scholarship
 Henry Munroe Rogers Fund
 Florence C. Rowe Scholarship Fund
 Rebecca F. Sampson Scholarship
 Jesus Maria Sanroma Scholarship
 George Saunders Memorial Scholarship
 Edmund H. Sears Memorial Scholarship
 Southwick Scholarship
 Alden Speare Scholarship
 Ruth Amelia Squire Memorial Fund
 Marie Sundelius Scholarship
 Elizabeth Louise Walker Scholarship
 Fund
 Charles Warren Scholarship Fund
 Leo Weidhorn Scholarship
 Weston Country Evening Concert Series
 Scholarship Fund
 Weston-Metropolitan Hammond Organ
 Club, Inc. Scholarship Fund
 Amasa J. Whiting Scholarship
 Jennie S. Woodman Scholarship

Form of Bequest

I give, devise, bequeath the sum of \$..... to the New England Conservatory of Music (a Massachusetts corporation of Boston, Massachusetts) to be used for its corporate purposes.

■ Special Awards

A Freshman Achievement Scholarship is offered to the student who attains the highest scholastic record during his first year at the Conservatory. This sum will be applied toward tuition during the second year.

George Whitefield Chadwick Medal. To be awarded annually to the senior student whose entire Conservatory record of achievement has been most distinguished by superior accomplishment in the candidate's major field, supplementary studies, extracurricular activities, and good citizenship. The recipient will be determined by decision of the Faculty Council.

■ Faculty Awards

Philip R. Allen Chair in Chamber Music. A fund established by a gift from Mr. and Mrs. Philip R. Allen and Mr. and Mrs. Carl A. Weyerhaeuser the income of which is to be used to endow a chair or chairs in chamber music.

Hyman Aronowitz Memorial Fund for Teachers. A gift of the Hyman Aronowitz Family Association in memory of the late Hyman Aronowitz, whose six daughters attended the Conservatory. When the income from the fund has reached a specified amount, it is to be used annually for the benefit of one or more teachers selected by the President of the Conservatory. The Fund is open to subscription by friends and the public.

Frederick S. Converse Fellowship. Awarded by the Executive Committee to a member of the theory department, such member to be recommended by the President, for assisting in the supervision and administration of courses in the field of music theory, and for the purpose of achieving an effective coordination.

Walter W. Naumburg Professorship in Music. Income from a bequest under the will of Walter W. Naumburg to endow professorships in music.

■ Loans

Grants-in-Aid

Mr. and Mrs. Philip R. Allen Endowment. A gift, the income of which is to be used for loans to students.

The Alvan T. and Viola D. Fuller Fund. Established by a gift from the Alvan T. Fuller Foundation, the income to be used for grants-in-aid to students.

The Eben Tourjee Student Aid Fund. An Alumni Association fund, from which students may borrow modest sums to meet emergency situations. Students are expected to repay these loans in accordance with an established schedule. Applications should be made to the Director of Alumni Relations.

Beneficent Society Loans

The Beneficent Society of the New England Conservatory of Music has a fund available to lend to juniors, seniors, and graduate students of the Conservatory who have been properly recommended, to assist them with their tuition expenses. Loans from this fund are made without interest, with the understanding that they will be repaid in accordance with a basic re-payment plan after graduation or withdrawal, so that funds may continue to be available for other students needing help. Meetings for the consideration of loans will be held late in both May and January. Application blanks may be obtained from the office of the Dean of the Undergraduate Division.

National Defense Student Loan Program

The New England Conservatory participates in the National Defense Student Loan Program. Information and application blanks may be obtained by writing to the appropriate academic office.

HEALTH INSURANCE PLAN

An optional insurance plan providing sickness and accident benefits is available to all Conservatory students. The insurance covers a twelve-month period and provides up to \$500.00 in benefits for each accident; sickness payments are made on a prearranged schedule. The premium of \$20.00 is payable by September 15. Questions about participation in the insurance plan should be directed to the Business Manager.

MEDICAL SERVICE FOR DORMITORY RESIDENTS

Available to all dormitory residents are care in the dormitory infirmary and emergency treatment by a resident nurse. In addition, the Conservatory has arranged with a group of physicians for 24-hour-per-day telephone consultation and emergency treatment if necessary. The physicians hold clinics at the dormitory infirmary three times per week. Emergency hospital treatment is available at the Emergency Ward of the Massachusetts General Hospital, under the supervision of one of the Conservatory physicians.

Students requiring special attention may arrange visits with one of the physicians at his office. Charges for this additional service are nominal.

PI KAPPA LAMBDA

The New England Conservatory chapter of Pi Kappa Lambda, the national music honor society, each year elects to membership a number of seniors and graduate students. Such election is indicative of extraordinary attainment in music, together with the personal qualifications necessary for success in the field.

In addition to other activities, Pi Kappa Lambda endeavors to stimulate high standards of musical achievement by conducting an annual scholarship competition open to all performers returning for graduate study.

COMPOSERS' FORUMS

Monthly during the academic year, student composers at the Conservatory present workshop performances of original works at Composers' Forums. Composition students, faculty members, and other members of the Conservatory community attend these sessions, at which each new composition is analyzed and discussed. The student composers in attendance, as well as those whose works are performed, consider the Composers' Forums a valuable educational experience.

RADIO AND TELEVISION

The Conservatory is a member of the Lowell Institute Cooperative Broadcasting Council and shares with other institutions the facilities of Stations WGBH-FM and WGBH-TV (Channel 2). On television, the Conservatory presents its faculty and students in various forms of musical performance monthly during the academic year. Weekly radio broadcasts of full-length concerts by student and faculty ensembles and by the performing organizations are presented from Jordan Hall over WGBH-FM. These programs are also heard over WAMC-FM in Albany, WFCR-FM in Amherst, WSCH-FM in Hartford, WAMU-FM in Washington, D. C., WRVR-FM in New York City, and WUHY-FM in Philadelphia.



Television taping of Bartók's **Sonata for Two Pianos and Percussion** in Jordan Hall

PLACEMENT BUREAU

The Placement Bureau provides for graduating students and alumni a wide variety of opportunities for professional positions throughout the country. Especially successful has been the placement of musicians in public and private schools and in symphony orchestras. The Bureau prepares for each graduate a dossier of information concerning his education and experience. These credentials are kept on permanent file and are available to support future applications for new positions.

In addition to recommending candidates for permanent positions, the Placement Bureau helps students secure part-time positions in churches, orchestras, and choruses, as well as other forms of employment.

SUMMER SCHOOL

The New England Conservatory has a six-week summer school which offers opportunity for class and private study. For full information about summer instruction, write to the Dean of the Summer School.

SPECIAL STUDENT DEPARTMENT

The New England Conservatory offers class and private instruction for young people and adults through its Preparatory Division and Adult Special Student Division. For full information, write to the Director of the Special Student Department.

GRADE SYSTEM

Grades, based on regular class work, examinations, and attendance, are recorded in every subject at the end of each semester.

A Excellent
B Good
C Satisfactory

D Poor, but passing
E Failure

WP Withdrew Passing

WF Withdrew Failing

INC Final examination not taken; grade becomes E unless work is made up within the first six weeks of the next semester in which the student is registered.

Members of performing organizations are graded S (Satisfactory) or U (Unsatisfactory), except that in cases of exceptional merit, the grade of A (Excellent) may be given.

(To earn credit, graduate courses must be completed with a grade of A or B. Both semesters of full-year graduate courses must be taken. The final grade in these courses is a cumulative grade for the year.)

■ Honors

Honors are awarded to students receiving the Bachelor of Music degree on the basis of scholastic average throughout the entire course.

Highest Honors Awarded to the person achieving the highest average

Honors with Distinction For an average of 3.75 or higher

Honors For an average between 3.25 and 3.74

(A=4, B=3, C=2, D=1; in averaging, the grades are weighted by credit earned.)

■ Dean's List

Students who earn A or B in all subjects in a given semester are placed on the Dean's List.

VETERANS

The New England Conservatory curricula leading to the Bachelor of Music degree, the Diploma, and the Master of Music degree are approved by the Veterans Administration for veterans eligible to receive training benefits under Chapter 31 of title 38 (P.L. 894), Chapter 33 of title 38 (P.L. 550), and Chapter 35 of title 38 (P.L. 634).

GENERAL REGULATIONS

Responsibility and authority for the admission, continuance, promotion, and graduation of students is vested in the President, the Deans, the Faculty Council, and the Undergraduate Faculty Board. The New England Conservatory reserves the right to refuse, suspend, or cancel the registration of any student whose acceptance or continued attendance is considered to be detrimental to the best interests of the student or of the college.

Students are expected to attend all classes and lessons regularly. When in the opinion of any faculty member a student's attendance is unsatisfactory, the Dean will take appropriate action. Official excuses for illness will be granted by the Registrar when evidence of sufficient cause is presented before the scheduled class or lesson time. Normally, no excuses from classes or lessons will be granted for reasons other than illness; however, exceptions may be made by the Dean in cases of emergency.

Changes of course or section and the addition or cancellation of courses must be approved by the Dean. Failing grades will be recorded for courses cancelled without such approval. Permission for change is not normally granted after the second week of a semester; in the event it is, a permanent grade (WP or WF) will be recorded.

Practice facilities may be used only with clearance from the Registrar.

All matters regarding tuition, fees, and rentals are the responsibility of the Business Manager.



Students relax in the comfortable reading room of the Spaulding Library.

THE BOARD OF TRUSTEES

EXECUTIVE COMMITTEE

Sherwin C. Badger, *Chairman*
Francis W. Hatch, *Vice-Chairman*
David H. Howie, *Vice-Chairman*
G. Wallace Woodworth, *Vice-Chairman*
Robert J. Sullivan, *Treasurer*
James L. Terry, *Secretary*
Chester W. Williams, *Ex Officio*

David C. Crockett
Francis W. Hatch, Jr.
Edward F. MacNichol
Mrs. Ross A. McFarland

Thomas D. Perry, Jr.
Mrs. Brooks Potter
Nathan B. Talbot
Wm. Bradford Trafford

1964

William T. Aldrich
Talcott M. Banks
Mrs. Robert P. Booth
George R. Brown
Henry B. Cabot
Mrs. Erwin D. Canham
Mrs. W. G. Constable
Ford H. Cooper
David H. Howie
Reuben L. Lurie
Mrs. Ross A. McFarland
Mrs. Ada Holding Miller
Vincent Morgan
Mrs. Brooks Potter
Mrs. H. S. Payson Rowe
Robert J. Sullivan
Mrs. Albert C. Titcomb
G. Wallace Woodworth

1965

A. Howard Abell
Sherwin C. Badger
Mrs. Bart W. Baird
John W. Bryant
Joseph A. Coletti
David C. Crockett
Miss Mabel Daniels
Mrs. Edward F. Darrell
F. Murray Forbes, Jr.
Francis W. Hatch, Jr.
Mrs. Hollis Hunnewell
Mrs. Laurence M. Lombard
Mrs. Edwin N. Ohl
Mrs. John D. Rockefeller, Jr.
Richard A. Spindler
Mrs. Carl A. Weyerhaeuser
Mrs. Jasper Whiting

1966

Mrs. A. G. Bucklin
Mrs. Henry F. Colt
John G. Cushman
Francis W. Hatch
Edward F. MacNichol
John R. McLane
Mrs. Guido Perera
George L. Powell
Edward P. Richardson, Jr.
Francis G. Shaw
J. Gregory Smith
George L. Stout
Mrs. Byron G. Tosi
Wm. Bradford Trafford
Howland S. Warren

1967

Mrs. Hugh Carney
Robert E. Gregg
Mrs. Aldus C. Higgins
Mrs. Albert B. Hunt
Harrison Keller
Mrs. John P. Monks
Mrs. Julius C. Morse
Thomas D. Perry, Jr.
Perry T. Rathbone
Paul C. Reardon
Charles H. Stockton
Nathan B. Talbot
James L. Terry

Term of office expires at Annual Meeting in the calendar year indicated.
For one year: Donald S. March, representing the Alumni Association.

FACULTY

MIRELLA JONA AFFRON B.A. (Mt. Holyoke). AAUW Fellowship for study in Paris, 1961-62.

JEAN POOLE ALDERMAN B.A. (University of Rochester), M.A. (Columbia University), Harvard University, Boston University, Berkshire Music Center. Piano with Max Landow, Sandor Vas, Mme. Simone Barère, Robert Pace. Faculty, New York Institute for the Education of the Blind, 1950-54. South End Music Center, 1954-56. Beaver Country Day School, 1955-60. European tour in violin-piano duo for State Department and Special Services, 1957. Ensemble and solo recitals and television appearances in New England.

DAVID BARNETT B.A. (Columbia College), Mus.D. (Elon College, N.C.); Fellowships to Juilliard School of Music, Curtis Institute of Music, Ecole Normale de Musique. Piano with Howard Brockway, Berthe Bert, Alfred Cortot. Composition with Rosario Scalero, Rubin Goldmark, Paul Dukas. Director of Music, Thomas School, Conn., 1935-46. Faculty, Harvard University, 1954-59; Wellesley College, since 1936; Columbia University (summer sessions), since 1948. Compositions for piano, voice, and instruments published by Salabert (Paris), Evans (Boston), and Oxford University Press. Soloist with St. Louis, Cincinnati, Boston Symphony Orchestras, Orchestre Symphonique de Paris. Appearances in Carnegie and Town Halls, New York; Jordan Hall, Boston. Tours of Midwest and South. Recordings.

ROBERT BRINK Malkin Conservatory of Music, Harvard University, Boston University, N.E.C. Violin with Jacques Malkin, Albert Spalding. Theory with Nicholas Slonimsky, Suzanne Block. Composition with R. Henning. Piano with Jules Wolfers. Faculty, Boston University School of Fine and Applied Arts, 1954-59. Member, Brink-Pinkham Duo, Hamden Trio, Brink-Barker Duo. Concertmaster, Cambridge Festival Orchestra. Annual concert tours in United States, Canada, Europe. Solo radio appearances on CBS, CBC (Canada). Recordings.

MARY ELINOR BROWN B.S. (Boston University), M.A. (Radcliffe). Phi Beta Kappa. Fulbright Scholar 1952-53. Instructor, Wheaton College. Lecturer, Boston Museum of Fine Arts.

ROBERT W. BUGGERT B.M. (VanderCook School of Music), M.M.Ed., Ph.D. (University of Michigan). Faculty, University of Michigan, 1946-48; University of Wichita, 1948-59. Director, School of Music, University of Oklahoma, 1959-61; Chairman, Division of Music, Boston University, 1961-63. Percussion Editor, *The Instrumentalist*, 1955-59. Articles on percussion instruction and technique in numerous professional journals. Member, American Musicological Society, Music Teachers National Association, Music Educators National Conference, Pi Kappa Lambda. Associate composer, American Music Center.

RICHARD BURGIN Artist's Diploma (Imperial Conservatory of St. Petersburg). Violin with Isadore Lotte, Joseph Joachim, Leopold Auer. Concertmaster, Helsingfors, Finland. Solo recitals and appearances in Russia, Sweden, Norway, Denmark. Former Concertmaster, Boston Symphony Orchestra. Head of Orchestral Dept., Berkshire Music Center. Associate Conductor, Boston Symphony Orchestra.

ALICE CANADAY A.B. (Smith College), B.Mus., M.Mus. (Yale), University of Edinburgh. Piano with John Duke, Bruce Simonds, Bruno Eisner, Hans Gál. Faculty, Manhattan School of Music, 1945-47, Community Music School, Buffalo, N. Y., 1950-56. Recitals (chamber music and solo) and radio and television appearances. Associate Scholar, Radcliffe Institute for Independent Study, 1961-62.

GINO CIOFFI Conservatory of Naples, St. Cecilia Conservatory, Rome. Principal clarinet with Pittsburgh Symphony, Cleveland Orchestra, New York Philharmonic, NBC Symphony under Toscanini, Metropolitan Opera Orchestra. Faculty, Berkshire Music Center. Principal clarinet, Boston Symphony Orchestra.

WALTER H. CLARK, JR. B.A. (Swarthmore College), A.M.T. (Harvard University).

ROBERT COGAN B.M. with distinction, M.M. (University of Michigan), M.F.A. (Princeton University). Phi Beta Kappa. Principal teachers: Ross Lee Finney, Nadia Boulanger, Aaron Copland, Roger Sessions, Philipp Jarnach. Young Composer's Radio Award, 1952; Fulbright Scholarship, 1952-53; Chopin Scholarship, 1954; German Government Grant, 1958-60. Works performed by the Cleveland Orchestra, Hamburg Radio Orchestra, RIAS Orchestra of Berlin, League of Composers, Rothschild Foundation, various universities and radio stations in the United States and Europe. Critical writing published in North and South America. Lecturer for the United States Information Agency; member, Board of Directors, U. S. section, International Society for Contemporary Music, 1964-67.

ANDRE COME Trumpet with Marcel LaFosse. Member, United States Air Force Band, Baltimore Symphony Orchestra. Member, Boston Symphony Orchestra, since 1957.

FRANCIS JUDD COOKE A.B. (Yale), Mus.B. with highest honours (University of Edinburgh, with Sir Donald F. Tovey). Composition with Charles M. Loeffler. Violoncello with Emmeran Stoeber. Piano with Inge R. Ringnes, Anne L. Fyffe. Organ with Rebecca Burgner. Visiting Professor, Yale University, 1959-60, 1962-63. Organist and Choirmaster.

MALCOLM L. CREIGHTON Harvard College, Diploma (N.E.C.), B.Mus., M.Mus. (Northwestern University). Piano with Howard Goding, Louis Crowder, Gui Mombaerts. Teacher of piano, Northwestern University Preparatory Department, 1942-43; faculty, Wheaton College, 1949.

LORNA COOKE deVARON A.B. (Wellesley College), A.M. (Radcliffe College). Voice with Olga Averino, Irene Wilson, Conrad Bas. Piano with David Barnett, Edyth G. Waxberg. Organ with Carl Weinrich. Conducting with G. Wallace Woodworth, Robert Shaw. Composition with A. T. Davison, Walter Piston, Nadia Boulanger. Assistant Conductor, Radcliffe Choral Society and Harvard-Radcliffe Choir. Conductor, Bryn Mawr College Choir and Assistant Professor of Music, 1943-47. Faculty, Berkshire Music Center, since 1952. Guest conductor of Eastern high school, preparatory school, and college choral festivals.

DORIOT ANTHONY DWYER Mus.B. (Eastman School of Music). Flute with Liegl, Barrere, Mariano, Kincaid. Member, Los Angeles Philharmonic, National Symphony Orchestra, Alice Ehler's Ancient Instrumental Ensemble. Appointed by Bruno Walter first flute of Hollywood Bowl Orchestra. Principal flute, Boston Symphony Orchestra. Member, Boston Woodwind Quintet. Recordings.

DANIEL R. ELLER B.M. with highest honors, M.M. (University of Illinois). Composition with Gordon Binkerd. Piano with Soulima Stravinsky. Instructor of Music, Pomona College, 1954-57. Assistant Professor of Music, Cornell University, 1957-62. Pianist, Cornell University Trio, 1957-62.

JULES ESKIN Curtis Institute. Former member, Dallas Symphony, New York City Center Opera and Ballet Orchestra. Former principal cellist, Cleveland Orchestra. Member, Casals Festival Orchestra, Puerto Rico. Principal cellist, Boston Symphony Orchestra. Member, Nova Arte Quartet.

JOHN FESPERMAN B.S. (Davidson College), B.Mus. (Yale University School of Music), Certificate in Harpsichord, (Mozartium Zomerakademie), M.M. (N.E.C.), 1960. Harpsichord and organ with Gustav Leonhardt, Robert Noehren. Theory with Paul Hindemith. Bach repertoire with Ralph Kirkpatrick. Organ design with D. A. Flentrop. Fulbright Scholar, Amsterdam Conservatory, 1955-56. Recitals in Germany, Switzerland, Netherlands, United States; lectures on organ design. Author, *The Organ as Musical Medium*.

BURTON FINE B.S. (University of Pennsylvania), Ph.D. (Illinois Institute of Technology), Curtis Institute. Principal viola, Boston Symphony Orchestra. Member, Nova Arte Quartet.

EVERETT FIRTH B.M., honors with distinction (N.E.C.), Juilliard School of Music. Timpani and percussion with Saul Goodman, Roman Szulc, George Stone, Lawrence White. Chamber music concert appearances throughout New England. Faculty, Berkshire Music Center, since 1953. Member, New England Opera Theatre Orchestra, Zimmler Sinfonietta. Principal timpanist, Boston Symphony Orchestra, Boston Pops Orchestra.

WILLIAM M. GIBSON Artist's Diploma (Curtis Institute of Music). First trombone, Pittsburgh Symphony, New York City Center Symphony and Opera. Member, Philadelphia Orchestra. Principal trombone, Boston Symphony Orchestra.

HOWARD GODING Diploma, Soloist's Diploma (N.E.C.). Winner of Mason and Hamlin Prize. Piano with George Proctor. Concert and recital appearances throughout the country as soloist and with chamber music groups. Soloist with the Boston Symphony Orchestra and other orchestras.

GERARD J. GOGUEN B.M. (N.E.C.). Principal trumpet, Central Florida Symphony. Member, Boston Symphony Orchestra.

BORIS GOLDOVSKY Artist's Diploma with high honors (Liszt Academy of Music, Budapest), Diploma (Curtis Institute of Music). Piano with August Kipp, Leonide Kreutzer, Artur Schnabel, Ernst von Dohnányi. Concert tours and appearances with orchestras in Europe. Operatic direction in Philadelphia and Cleveland. Musical Director of Opera School, Berkshire Music Center. Artistic Director, Goldovsky Opera Theater. Master of ceremonies of the Saturday broadcasts of the Metropolitan Opera. Lectures and concert tours throughout United States.

RALPH L. GOMBERG Curtis Institute of Music. Oboe with Marcel Tabateau. At seventeen, principal oboe, All-American Youth Orchestra under Stokowski. Baltimore Symphony Orchestra, New York City Center Symphony under Bernstein, Mutual Broadcasting Orchestra. Principal oboe, Boston Symphony Orchestra, since 1949.

UTA GRAF Graduate, staatlich geprüfte Privatmusiklehrerin, Gesang. Voice with Ria Ginster, Helene Schlusnus, Gibner King, Margarita Mayer. Drama with Charlotte Busch-Gadski, Anna Bahr-Mildenburg. Coaching with Wilhelm Schuechter, Paul Meyer, Erich Itor Kahn, Jan Behr, Thomas Mayer, Paul Breisach, Fausto Cleva, Felix Popper. Piano with George Kuhlmann. Faculty, Vassar College, 1949; Pennsylvania College for Women, 1953. Artist in residence, Aspen Music School, 1950. Member, Düsseldorf, Aachen, Köln opera houses, San Francisco Opera Company, Royal Opera Covent Garden, Netherlandsche Opera. Operatic, recital and concert appearances in Europe, United States, Canada, South America. Recordings.

LEE SANFORD HALPRIN A.B. (Upsala College, 1950), A.M. (Columbia University, 1952). Teaching Fellow, Harvard University, 1953-59; Tufts University, 1960-61.

JOHN A. HOLMES B.M. (Eastman School of Music). Member of orchestras of Oklahoma City, Kansas City, Buffalo, Washington, and St. Louis. Faculty, Boston University. Soloist, South American Tour of Zimble Sinfonietta, 1957. Member, Boston Symphony Orchestra, since 1946.

HOMER HUMPHREY *Emeritus*

PERCY F. HUNT *Emeritus*

JANET M. IRVING B.S. (Teachers College, Columbia University), Barnard College. Voice with Frantz Proschowski, Jacques Stückgold, Madame Cecille Gilly (France), Signora Toti Dal Monte (Italy). Master classes in French repertoire with Dame Maggie Teyte. Coaching with Mary Garden, Peter Gellhorn, George Reeves, Gunter Pulvermacher, Everlina Corloni. Solo recitals in England, Scotland, and South Africa. Frequent appearances as soloist with Cape Town, Durban, and Johannesburg Orchestras.

FREDERICK JAGEL Voice with Vincenzo Portanova, Adele Borghi, Corace Cataldi-Tassoni, William Brady. Opera with Carlo Peroni, Riccardo Dallera. Lieder with Victor Ernst Wolff, Kurt Schindler. Opera in Italy, Holland; Colon of Buenos Aires, Argentina; Municipal of Rio de Janeiro, Sao Paulo, Brazil; Bellas Artes, Mexico City; Chicago Opera Company, San Francisco Opera Company, Cincinnati, New Orleans, and others. Leading tenor, Metropolitan Opera Company, 1927-51. Song recitals throughout the United States, Canada, and South America. Concerts with all leading symphony orchestras in the United States.

RICHARD KAPUSCINSKI Graduate of Curtis Institute of Music. Cello with Leonard Rose and Felix Salmond. Former member, Cleveland Orchestra, Baltimore Symphony, La Salle Quartet. Former head, cello department, Peabody Conservatory. Member, Boston Symphony Orchestra, since 1960; originating member, Boston Fine Arts Quartet and Gabrielli Trio.

HELEN KEANEY Studied at Longy School of Music, N.E.C. Piano with Frederick Tillotson, Boris Goldovsky. Harpsichord with Margaret Mason and Daniel Pinkham.

PAUL F. KEANEY Longy School of Music. Horn with Willem Valkenier. Faculty, Longy School of Music, 1939-43; Boston Center for Adult Education, 1952-56; Boston Music School, since 1940. Member, Boston Symphony Orchestra, since 1937.

ALFRED KRIPS Violin with Willy Hess. Member, Berlin State Opera Orchestra. Faculty, Berkshire Music Center, since 1940. First violinist, Boston String Quartet. Boston Symphony Orchestra, since 1934, Assistant Concertmaster, since 1946.

EUGENE LEHNER Graduate, Royal Conservatory of Music, Budapest. Violin with Jenő Hubay. Composition with Zoltán Kodály. Former member, Kolisch Quartet and Stradivarius Quartet. Member, Boston Symphony Orchestra, since 1939. Member, Boston Arts Quartet. Faculty, Berkshire Music Center, Brandeis University, Wellesley College, Boston University.

ANNA S. LOTHIAN *Emeritus*

TAMAR MARCH B.A. (Brooklyn College), M.A. (Harvard), Diplôme (Cité Club Universitaire de Paris). Woodrow Wilson Fellow. Phi Beta Kappa. Member, Pi Delta Phi (Société d'honneur française). Instructor of French, St. Paul's College, Lawrenceville, Virginia. Member, Alliance Française.

LESLIE MARTIN Cornish School of Music, Seattle, Wash.; University of Washington; American University, Chicago. Faculty, University of Washington, 1947-57. Principal contrabass, Seattle Symphony Orchestra, 1947-57. Member, Boston Symphony Orchestra, since 1957.

ROSARIO MAZZEO Inventor of Mazzeo System clarinet. Boston Symphony Orchestra member since 1933; Personnel Manager since 1942. Faculty, Berkshire Music Center, since 1940. Lectured at Harvard, M.I.T., Columbia, Eastman School of Music, Curtis Institute, the Universities of Syracuse, Ohio, Illinois, Michigan, and others. Founder and Past Director of Boston Chamber Music Society.

RUTH CAPERS McKAY A.B. (Wheaton College), A.M., Ph.D. (University of Pennsylvania), Bennett Fellow in English, University of Pennsylvania. Phi Beta Kappa. Faculty, English Departments, Wheaton, Radcliffe, and Smith Colleges. Member, Board of Trustees, Wheaton College. Woodrow Wilson Fellowship Selection Committee.

CARL McKINLEY *Emeritus*

GLADYS CHILDS MILLER Teacher's and Soloist's Diploma, B.M. (N.E.C.). Voice with Charles Adams White, Rulon Robison, Morris Williams, Dr. Frank E. Miller. Master classes with William Brady, Chicago. Coaching with Madame Matzenauer and George Reeves, New York City. Assistant to Dr. Miller, New York, 1926-28. Concert, orchestral, church, and oratorio appearances in Boston and New York.

GEORGES E. MOLEUX Diploma, first prizes in contrabass and clarinet (Paris Conservatoire). Contrabass with Ed. Nanny. Clarinet with P. Minart, H. Paradis, Aug. Perrier. Faculty, Berkshire Music Center, since 1940. Contrabass soloist, Concerts Classiques of Monte Carlo. Clarinet soloist, Opera of Monte Carlo. Principal contrabass, Concerts Pasdeloup, Paris. Officier, d'Académie for distinguished service to music. Principal contrabass, Boston Symphony Orchestra. Recordings. Double-bass recitals in Europe and U.S.A. Jury member, The National Conservatory, Paris, and The Conservatory of Music, Montreal, Canada.

LUCILLE MONAGHAN Diploma with special honors in ensemble, Soloist's Diploma with highest honors (N.E.C.). Piano with Richard Stevens, Harold Bauer; Nadia Boulanger, Lazare Levy (Paris); Irene Scharrer, Franz Osborn (London). Master classes with Harold Bauer. Composition with Frederick Converse. Winner of Mason and Hamlin prize. Beebe Scholarship for foreign study and travel. Concert appearances in United States. Soloist, Boston Symphony Orchestra, Boston Pops Orchestra.

JOHANNA H. OLDENBURG University of Hamburg, University of Munich. Translator for the U.S. Government. Faculty, Northeastern University and Emmanuel College.

ERNST PANENKA Master's Degree (Vienna Academy of Music). Member, Volksoper Orchester, Vienna, 1926-29. Member, Boston Symphony Orchestra.

JAMES PAPPOUTSAKIS N.E.C. Flute with Georges Laurent. Faculty, Longy School of Music, since 1939; Wellesley College, since 1949; Boston Conservatory, since 1951; Boston University, 1961-. Solo flutist, Boston Pops Orchestra. Soloist, Zimmler Sinfonietta, Central and South America; Cambridge Society for Early Music. Member, Berkshire Woodwind Ensemble. Member, Boston Symphony Orchestra.

LOUISE CAME PAPPOUTSAKIS Graduate, National Conservatory of Paris. Harp with Bernard Zighera, Marcel Tournier (Paris). Faculty, Wellesley College, since 1957. Member, Boston Pops Orchestra, Boston Symphony Orchestra, 1937-38.

THOMAS PHILIPS A.B. cum laude, M.A. (Harvard), Yale School of Music, Longy School of Music, Berkshire Music Center. Conducting with G. Wallace Woodworth, Francis Findlay, Hans Swarowsky. Stage direction with Boris Goldovsky. Voice with Olga Averino and Herbert Mayer. Fulbright Scholar, Akademie für Musik und darstellende Kunst, Vienna. Formerly, Opera Workshop Director, Longy School of Music; Choral and Stage Director, Seagle Colony; Musical Director, Brattle Theater; pianist-conductor, Theatre Guild, Inc. Assistant to Boris Goldovsky, Goldovsky Opera Theater. Director of Music and Dramatics, Browne and Nichols School. Director, Hingham Choral Society. Production Manager, Carousel Theatre.

DANIEL PINKHAM A.B., M.A. (Harvard), Berkshire Music Center, Longy School of Music. Composition with Walter Piston, Aaron Copland, Arthur Honegger, Samuel Barber, Nadia Boulanger. Organ with E. Power Biggs. Harpsichord with Claude Jean Chiasson, Putnam Aldrich, Wanda Landowska. Choral conducting with G. Wallace Woodworth. Orchestral conducting with Stanley Chapple. Fulbright Fellowship, 1950. Ford Foundation Fellowship, 1962. Visiting lecturer, Harvard University, 1957-58. Music Director, King's Chapel, Boston. Conductor, Cambridge Festival Orchestra. Harpsichordist, Brink-Pinkham Duo. Frequent appearances with Boston Symphony Orchestra. Compositions include *Violin Concerto*, *Piano Concertino*, cantatas, choral pieces, chamber works, film scores, two symphonies, *Christmas Cantata*, *Easter Cantata*, *Requiem*, *Catacoustical Measures*.

RUTH POSSELT Violin with Ondricek, Enesco, Thibaud. Debut in Carnegie Hall; introduced in Europe by Pierre Monteux and the Orchestre Symphonique de Paris; in Spain under the auspices of Pablo Casals. Recitals, chamber music concerts, appearances as soloist with orchestras throughout Europe and United States. Member, Bel Arte Trio. Faculty, Berkshire Music Center, since 1950; Wellesley College, since 1952. Recordings.

RALPH POTTLE, JR. B.Mus., B.A. (Southeastern Louisiana College), M.M. (N.E.C.). French horn with W. Valkenier. Winner of Fulbright award for study in Vienna. Faculty, Louisiana State University, 1955-57; Boston University, 1957-61. Member, Fine Arts Woodwind Quintet, Boston. Played with various orchestras including Boston Symphony Orchestra.

FREDERIK PRAUSNITZ Graduate, Juilliard Graduate School, 1945. Professional debut with Detroit Symphony in 1944 as winner of Symphony Award for Young Conductors. Director of Choral Music and Associate Conductor of the Juilliard Orchestra until 1961. Former Associate Director of Public Activities and Assistant Dean, Juilliard School of Music. Seventeen tours of Europe since 1957; guest conductor for the BBC with London Symphony Orchestra, the Philharmonia and Royal Philharmonic Orchestras of London, English Chamber Orchestra, and BBC Welsh Orchestra; Santa Cecilia Orchestra in Rome, RAI Orchestras of Turin and Milan; Orchestre de la Suisse Romande in Geneva, Swiss Radio Orchestra of Zurich and Basel; Vienna Symphony and Munich Philharmonic Orchestras, Radio Orchestras of Munich, Hamburg and Cologne. Guest conductor at International Festival of Jeunesses Musicales in 1959 and 1963; directed Juilliard Orchestra at Salzburg Festival, Copenhagen, Hamburg, Konstanz Festival, Brussels World Fair in 1958. Columbia and Epic recordings.

ROSS REIMUELLER B.M. (Oberlin), M.M. (N.E.C.), Akademie für Musik und darstellende Kunst, Mozarteum, Salzburg. Opera with Boris Goldovsky. Conducting with Gerhard Wimberger, David R. Robertson. Piano with Jacob Radunsky. Chamber music with John Frazer. Voice with Daniel Harris, Alfredo Baselli. Repertoire with Bernhard Paumgartner, Paul Schilhawsky, Daniel Harris. Organ with Parvin Titus. Recipient of the David R. Robertson Award (1960). Faculty, Berkshire Music Center, since 1958; Oglebay Opera Workshop, since 1957. Chorus Master, New England Opera Theatre, 1961-1962. Conductor of opera productions, Oberlin and New England Conservatory.

MIKLOS SCHWALB Artist's Diploma (Budapest Conservatory). Piano with Alexander Kovacs, Ernst von Dohnányi. Composition with Zoltán Kodály and Leo Weiner (Budapest). Concert and radio work in Europe. Appearances as soloist and recitalist, United States and Puerto Rico. Television concerts. Recorded for *Golden Crest Records* the entire second volume of Brahms complete works, including every intermezzo, capriccio, and rhapsody. Video-taped four programs of the same works for the National Educational Television Network.

HERBERT H. SILVERMAN B.M. (N.E.C.), Ed.M. (Harvard), Ed.D. (Boston University). Studied with Hugo Leichtentritt, Louis Kloepfel. Conductor, Boston Madrigal Society. Instructor, Boston Public Schools, 1939-42; Supervisor, Westerly (R. I.) Schools, 1946-47; Associate Director, Boston University Workshops in Music Education. Director of Music, Malden Public Schools, since 1947. Contributor to state and national periodicals. Conductor and Adjudicator, state and New England festivals.

JOSEPH SILVERSTEIN Curtis Institute. Member, Houston, Denver, and Philadelphia Orchestras. Prize-winner at 1959 Queen Elisabeth Music Competition in Belgium. Winner of 1960 Naumburg Foundation Award. Concertmaster, Boston Symphony Orchestra. Member, Nova Arte Quartet.

RHODORA B. SMITH Diploma, B.M., M.M. (N.E.C.). Voice with Cleora Wood, Marie Sundelius, Maria Elsberg, Gladys Miller. Soloist, Boston Pops Orchestra. Recital appearances in Boston. Church choir director.

WARREN STOREY SMITH *Emeritus*

LOUIS SPEYER Diploma, first prize in oboe (Paris Conservatory). Conductor of chamber orchestras at Berkshire Music Center; Sanders Theatre, Cambridge; Pops Concerts. Music Director, Berkshire Woodwind Ensemble. Recipient, medal of "Reconnaissance Française" and French Legion of Honor; medal of the Elizabeth Coolidge Foundation of the Library of Congress, for eminent services to chamber music. Music Coordinator, Music Center, Tanglewood.

JAMES STAGLIANO Horn with Joseph Stagliano, Albert Stagliano. Principal horn, Detroit Symphony, Los Angeles Symphony, St. Louis Symphony, Chicago Symphony, NBC Symphony. Principal horn, Boston Symphony Orchestra, since 1946.

WILLIAM TESSON Graduate, Bentley College of Accounting and Finance; B.M. with highest honors (first winner of Chadwick Medal), M.M. (N.E.C.). Trombone with John Coffey. Theory and composition with F. Judd Cooke. Conducting with Attilio Poto, Richard Burgin, Monteux School for Conductors. First trombone for two years, touring with the Ballet Russe de Monte Carlo. Two seasons with the Boston Pops Orchestra. Substitute member, Boston Symphony Orchestra. Opera, ballet, musical theatre orchestras. Band Director, Wentworth Institute.

FELIX A. VISCUGLIA B.M. (N.E.C.). Clarinet with Rosario Mazzeo. Faculty, Phillips Exeter Academy, 1954-59. Member, Boston Pops Orchestra, Fine Arts Woodwind Quintet. Soloist and Clinician. Appearances in Boston, New England, Philadelphia, New York, and Canada. Assistant Director, Woodwind Music Dept., M.I.T.

ROGER VOISIN Diploma (College St. Julien), Diploma with first prize in trumpet and solfège (Conservatoire de Musique). Trumpet with René Voisin, Marcel LaFosse. Faculty, Navy School of Music, 1941-43; Boston University, 1948-52; Berkshire Music Center, since 1950. Principal trumpet, Boston Symphony Orchestra. Recordings.

SIMEON M. WADE, JR. B.A. (College of William and Mary), M.A. (Harvard University). Woodrow Wilson Fellow. Phi Beta Kappa.

SHERMAN WALT University of Minnesota, Curtis Institute of Music. Bassoon with William Santucci, Ferdinando Del Negro. Chamber music with Marcel Tabateau. Faculty, Roosevelt College, 1949-51; Berkshire Music Center, since 1953. Former principal bassoon, Chicago Symphony Orchestra. Principal bassoon, Boston Symphony Orchestra, Boston Woodwind Quintet. Recordings.

LETA F. WHITNEY B.S. (Russell Sage College), B.M. (N.E.C.), Ed.M. (Harvard). Voice with William L. Whitney. Opera with Valentino Trinci (Florence). Opera, concert, church solo and lecture appearances in Italy and United States. Music instructor, Newton Public Schools, 1940-43; Supervisor of Elementary Music, Quincy Public Schools, 1945; Director of Music, North Quincy High School, 1945-47. Adjudicator at state festivals in New England.

DONALD WILLING Teacher's Certificate, Artist's Diploma, Thomas Prize in Organ-playing (Peabody Conservatory of Music), Berkshire Music Center under Robert Shaw. Organ with Louis Robert, Charles M. Courboin, Virgil Fox. Composition with Howard R. Thatcher, Gustav Strube. Chairman, Organ Department, Trinity University, San Antonio, 1948-56. Director of choral activities including Touring Choir, Trinity University, 1951-56. Organ recitals in U.S., Germany, Switzerland, Austria, Haiti.

FELIX WOLFES Leipzig Conservatory: piano with Robert Teichmueller, composition with Max Reger. Strassburg Conservatory: composition with Hans Pfitzner. Conductor of opera and concerts in Germany, France, Australia. Assistant Conductor, Metropolitan Opera Company, 1938-45. Faculty, Berkshire Music Center, since 1941. Composer of songs and arranger of vocal scores of some operas by Hans Pfitzner and Richard Strauss.

GEORGE ZAZOFSKY Curtis Institute. Concertmaster of Curtis Symphony Orchestra under Fritz Reiner. Twice represented New England in Stokowski's All-American Youth Orchestra. Concertmaster and Musical Director of Zimmler Sinfonietta. Soloist with Boston Pops Orchestra. Soloist in Berg *Violin Concerto* with Erich Leinsdorf and Boston Symphony, 1963-64. Member, Boston Symphony Orchestra, since 1941. Member, Nova Arte Quartet.

ALFRED ZIGHERA Diploma with first prize (Paris Conservatory). Violoncello with Jules Loeb. Ensemble with Lucien Capet. First violoncellist, Paris Conservatory Orchestra, Concerts Koussevitzky, Paris. Former member, Zighera Quartet, Paris; Boston String Quartet. Faculty, Wellesley College, since 1944; Berkshire Music Center, since 1940. Member, Boston Symphony Orchestra.

BERNARD ZIGHERA Diploma with first prize in piano, Diploma with first prize in harp (Paris Conservatory). Harp with Marcel Tournier. Piano with Isidore Philipp, Santiago Riera. Chamber music with Paul Chevillard, Lucien Capet. Member, Paris Conservatory Orchestra. Faculty, Berkshire Music Center, since 1940, Longy School of Music, 1932-42. Concert tours in Europe and United States. First harpist, Boston Symphony Orchestra. Chevalier of the French Legion of Honor.

CALENDAR 1964-1965

First Semester

September 14-19, Monday-Saturday	Orientation Week
September 21, Monday	Academic year begins
October 12, Monday	Columbus Day; Holiday
November 11, Wednesday	Veterans Day; Holiday
November 26, Thursday	Thanksgiving vacation begins
November 30, Monday	Classes resume
December 19, Saturday	Christmas vacation begins
January 4, Monday	Classes resume
January 15, Friday	First semester instruction ends
January 18, Monday	Midyear examinations begin
January 29, Friday	Midyear examinations end

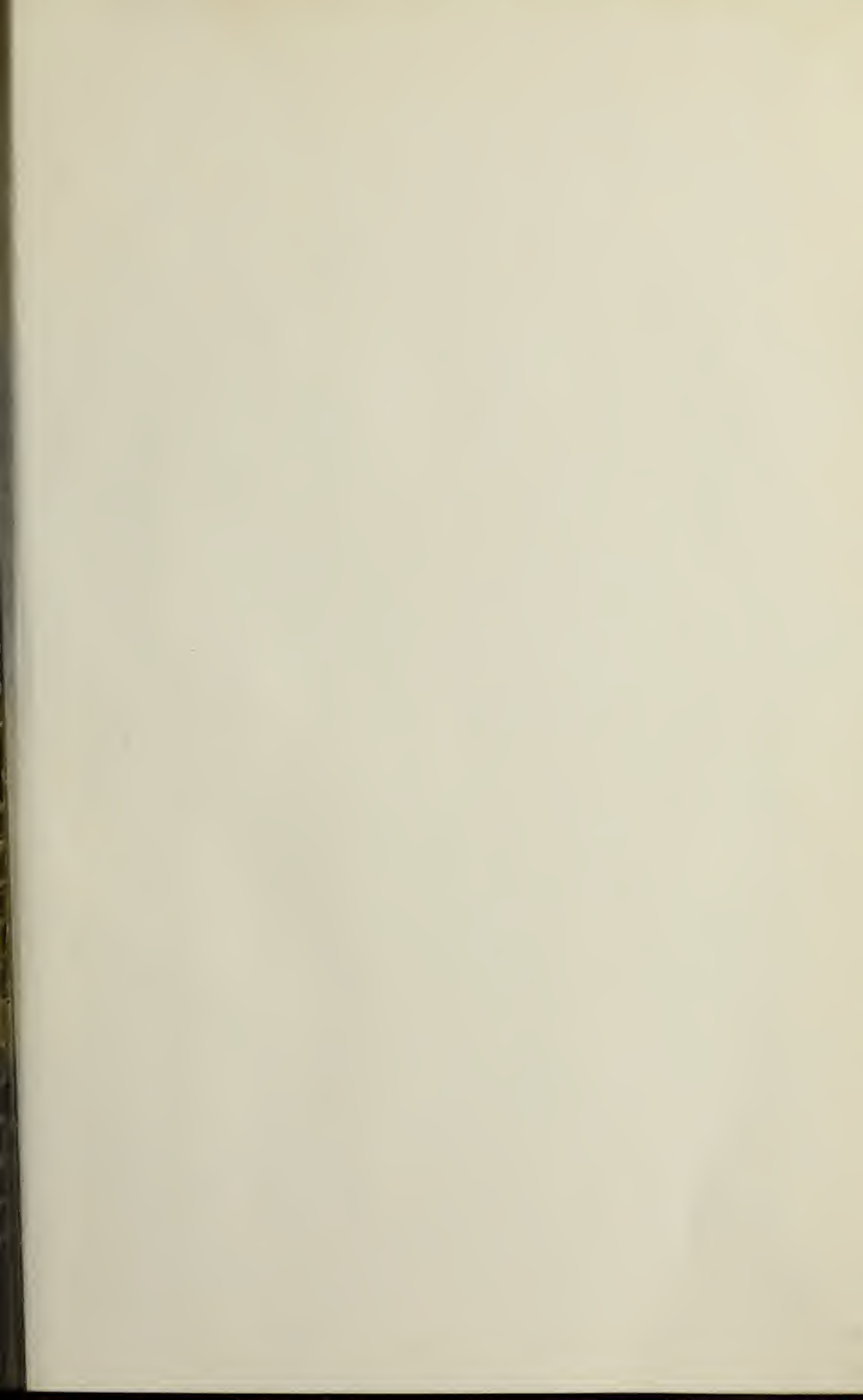
*Private lessons scheduled on October 12 and November 11,
26, 27, and 28 will be made up between January 18 and 29.*

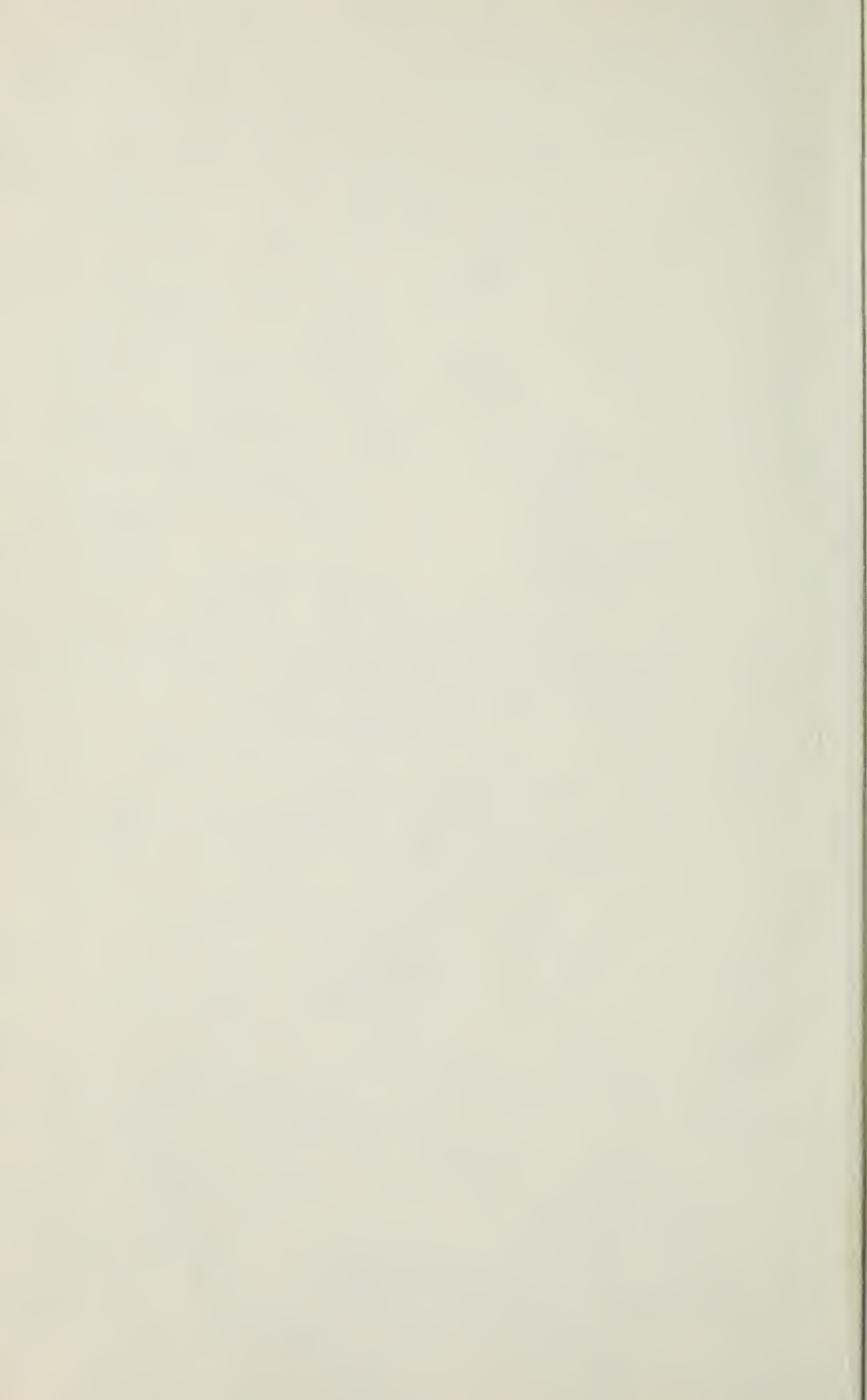
Second Semester

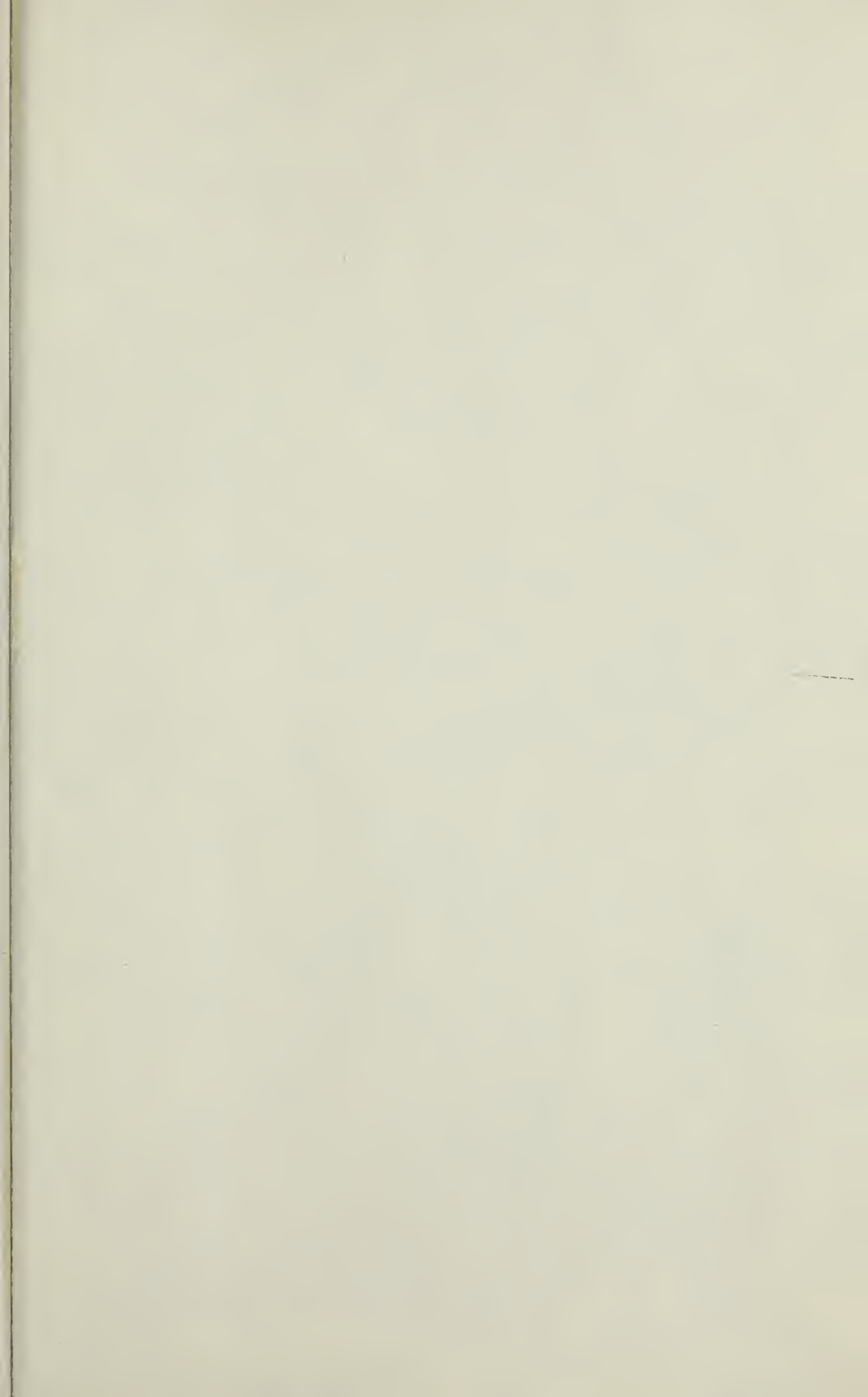
February 1, Monday	Second semester begins
February 22, Monday	Washington's Birthday; Holiday
March 27, Saturday	Spring vacation begins
April 5, Monday	Classes resume
May 21, Friday	Last day of instruction
May 24, Monday	Final examinations begin
May 31, Monday	Observance of Memorial Day; Holiday
June 1, Tuesday	Final examinations end
June 2, Wednesday	Auditions for promotion begin
June 11, Friday	Auditions end
June 12, Saturday	Alumni Day
June 13, Sunday	Commencement Day
June 21, Monday	Summer School begins
July 31, Saturday	Summer School ends

*Private lessons scheduled on February 22
will be made up between May 24 and June 4.*













0 1133 0286312 2

New England Conservatory Library

